

THE ILLUSTRATED LONDON NEWS

1/

Always **INSIST** on having

DRI-PED

THE SUPER LEATHER FOR SOLES
**GUARANTEED
DOUBLEWEAR
BOOTS & SHOES**

Insist also on having 'DRI-PED' REPAIRS.

CAUTION.—
All genuine 'Dri-ped' soled footwear bears the 'Dri-ped' purple diamond stamped every few inches on each sole. There is NO unstamped 'Dri-ped.'

DRI-PED
REC'D

The Super Leather for soles.

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"QUALITY AND FLAVOUR"

BOURNVILLE COCOA

See the name **"CADBURY"** on every piece of Chocolate

MADE UNDER IDEAL CONDITIONS

Places du Théâtre Français et Palais Royal

HOTEL DU LOUVRE

All Modern Comfort—Entirely Renovated
First Class Restaurant.

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FIRTH STAINLESS STEEL

Cutlery when properly manufactured from Firth Stainless Steel by reputable cutlery manufacturers possesses a keen cutting edge which can be easily maintained, provided it is occasionally sharpened by means of a "steel" or, one of the simple sharpening machines such as may be obtained from the cutlery retailers.

THOS. FIRTH & SONS, LTD. SHEFFIELD.

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PURE VIRGINIA
OVAL
CORK TIPPED.

The **SUPER**
CIGARETTE

20 for 1/6
Also 50's & 100's

DIURETIC MINERAL WATER.

VITTEL

GRANDE SOURCE

The most efficacious treatment for disorders caused by URIC ACID, GOUT, GRAVEL, KIDNEY & LIVER TROUBLES.
RECOMMENDED BY PHYSICIANS.

20 Million bottles sold yearly.

From all hotels, chemists, stores, and the Apollinaris Co., Ltd., 4, Stratford Place, W.1, The Vittel Mineral Water Co., 52, Charlotte Street, W.1

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FIRST CLASS IN EVERY WAY

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Leading Hotels with Garages.

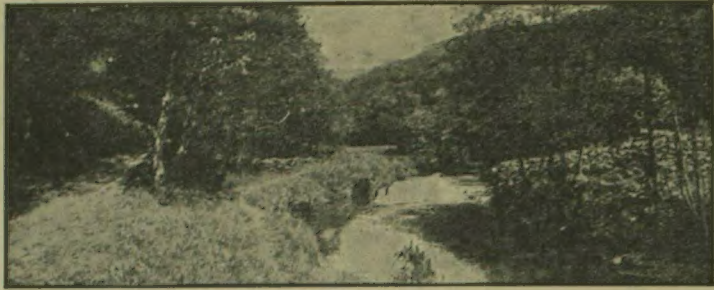
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The Yorkshire Dales and Moors

WOULD you know the joy of roaming the purple heather and wooded hills, forgetting all cares of the city in the poetic beauty, inspiring grandeur and invigorating air of the Yorkshire dales and moors?

You have your headquarters in a little dale town or moorland village, making your choice of the pleasant farmhouses, cottages and inns of olden times where hospitality is a cherished tradition. It matters not which direction you take for walks of wondrous charm,

You halt as fancy pleases by waterfall or lively moorland stream, visit the stateliest homes of England, or linger by ivy-covered ruins of ancient abbey or castle. The dales and moors teem with historic interest; at their very threshold is York, the Eboracum of the conquering Romans in A.D. 79.

Easily accessible, when the spirit of gaiety prompts, are the favourite coast resorts of Scarborough and Whitby and the fashionable inland spas of Harrogate, Ripon and Ilkley. This is the holiday one often seeks but rarely finds.



Ask for Illustrated Booklets dealing with the Yorkshire Dales and Moors, also Apartments and Hotels Guide, free at any L.N.E.R. Office or from Passenger Manager, Liverpool St. Station, E.C. 2.



NOW IF there be any law about a man and his clothes it's the law which relates to the shoes on his feet. Health of body; peace of mind; comfort on a long walk; a long walk at all; confidence in a drawing-room; stance at golf. Poverty is closely related to some shoes. So is pneumonia. A good pair of shoes will redeem an old suit of clothes. A shabby pair will ruin a new one. Look to the shoes on your feet.

AND LOOKING, see at your service the Lotus and Delta shoes. Their substance is a man's life assurance. And their lines are a man's vanity.

Lotus & Delta

SHOES OF STANDING

Prices from 25/- to 45/-

LOTUS LTD., STAFFORD & Northampton. AGENTS EVERYWHERE



*Children love
Price's Old English Lavender*

Price's were the original discoverers of the way to preserve the natural lavender scent. No other lavender soap can equal Price's in fragrance.

Price's Old English Lavender Soap

In old-time wooden boxes of six and twelve tablets.

PRICE'S SOAP CO., LTD.
LONDON

L.V. 4-19



"SWAN" FOUNTAINS

A "Swan" Self-filler for holiday use is more than a convenience; it is almost a necessity. Carried in the pocket or handbag it is always at hand the moment it is required. Letters may then be written any time and anywhere, and writing them will be a pleasure.



OF STATIONERS
& JEWELLERS.

Self-Filling Type from 15/-
Other "Swans" from 10/6

Catalogue Post Free.

MARIE, TODD & Co., LTD., Swan House, 133 & 135, Oxford Street, London, W.1. Branches: 79 & 80, High Holborn, W.C. 1; 97, Cheapside, E.C. 2; 95a, Regent St., W. 1; and at 3, Exchange Street, Manchester.



Your children have millions of enemies and but one protection—cleanliness

*Mother—
the health doctor*



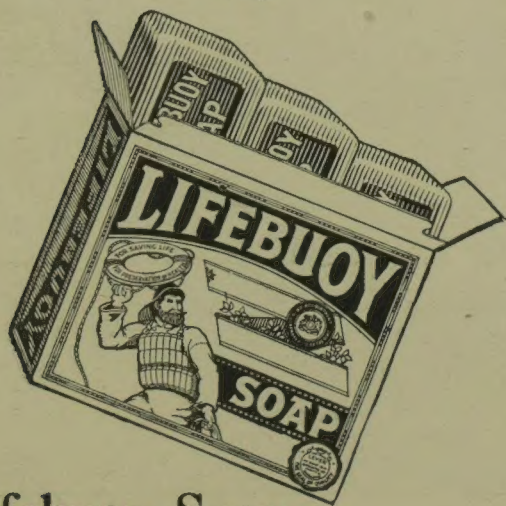
Mothers know dirt for what it is—and fear it.

They will not tolerate dirty schools, dirty streets, dirty homes or dirty children.

Lifebuoy Health Soap is one of the most widely used soaps in the world because mothers appreciate its scientific protection against the dangers of dirt.

Mothers know that Lifebuoy lather goes down deep into every pore, and removes impurities. They know that Lifebuoy keeps the skin soft, pliable, and glowing with health—that it is bland, pure and soothing to the tenderest skin—even that of a baby.

*Buy a carton
to-day*



**Lifebuoy Soap
for HEALTH**



Street dust ground into bare knees is always dangerous

HOW has mankind been freed from the terrible plagues which used to sweep over the world, half-depopulating entire nations?

By just one thing—cleanliness.

There would be little sickness in an absolutely clean world. Soap has probably done more than anything else to guard health.

But even now your children are constantly exposed to dangerous infections. A bruised knee—any scratch—may develop blood poisoning if not protected from dirt. Why is it that every contagion takes its heaviest toll from children? Why do measles, scarlet fever, influenza and other serious diseases spread like wildfire among the young?

It is because too many children are not kept clean. One dirty child is a menace to a whole classroom.

Dirt is always dangerous. Street dust contains the germs of almost every known disease. Some playmates of your children may live where there is contagious sickness.

What can you mothers—you health doctors—do about it?

Keep your children scientifically, antiseptically clean.

The danger largely disappears if they thoroughly purify hands and face three times a day with the wonderful lather of Lifebuoy Soap, frequently shampoo and bathe with this remarkable health soap.

Lifebuoy is not only as pure and bland as any soap ever made and highly beneficial to the skin—but it contains a great health element. Its rich, creamy lather carries deep into the pores an antiseptic which combats the impurities ever present, clears out the pores and leaves the skin soft, vibrant with health, cleansed of all odour—and safe.

**Lifebuoy keeps skin
always soft**

Skin regularly cleansed with Lifebuoy is always soft and pliant because Lifebuoy contains no free alkali. Its chief elements are the purest and most soothing vegetable oils used in soapmaking.

The wholesome odour of Lifebuoy vanishes in a few seconds—the protection remains.

Lifebuoy is a scientific health protection and a skin conditioner and beautifier. Put Lifebuoy in every place where hands are washed.

Buy it in cartons, three double cakes in each carton. Lever Brothers Limited, Port Sunlight.



The CULT of the CLOAK

The Cult of the Cloak is one of the predominating features of the present Fur-Fashions. The interpretations of this vogue here portrayed are marked at Special Summer Prices. You are invited to call and see them.

On near left.
Maxia.

Fashionable Cloak of Moleskin selected full Winter skins of excellent quality. Modelled on practical lines with ample fullness, richly lined s.lk. Summer Price **48 Gns.**

On extreme left.

Ventura.

Delightful Cloak of Seal Coney with side panels and collar of Moleskin. An extremely becoming combination and exceedingly smart. Summer Price **49 Gns.**

Special Summer Prices

DICKINS & JONES LTD.

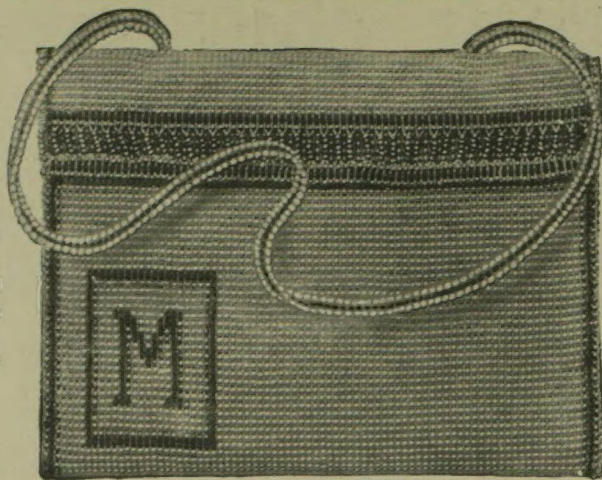
REGENT STREET.

LONDON. W.1

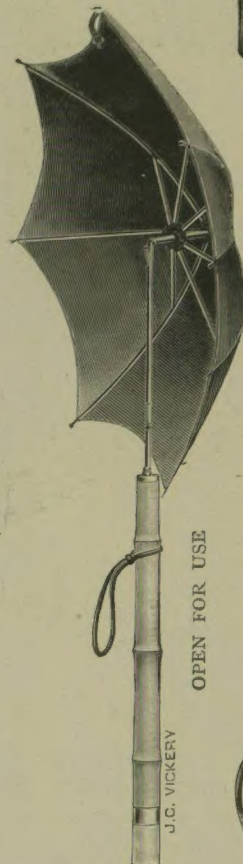
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A Charming Novelty.

Handmade Steel Bead Bag, with black border and any initial. Size of Bag, 5 1/4 x 4 ins. Very smart, only **£1 15 0**



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A Perfect Sun, Wind and Dust Shield

for MOTORING, for the GARDEN, SEASIDE, Race Meetings, etc.

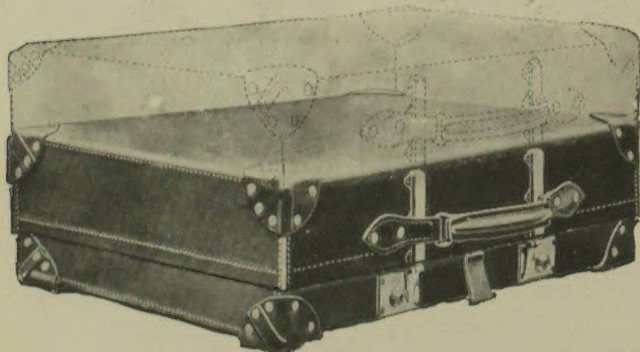
Can be held at any angle. Easily carried by loop on arm and cannot get mislaid. 18 ins. closed, best quality Silk, in many shades, only **£2 12 6**

Smaller size, short handle, and without baton case **£1 18 6**

Catalogue of Novelties Sent post free.

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14 Locking Positions.

The Instantaneous Success

of the Revelation Expanding Suit Case is explained in the unanimous verdict of all who use it. . . . "It is inconceivable that anyone who has seen a Revelation could spend money on an old-fashioned 'one capacity' case."

The Revelation is instantly compressible to week-end size yet is extensible, as each fresh call is made upon it, up to the trunk-like capacity which a month from home demands; and it locks at any size.

The economy and convenience of having One case only for every occasion is obvious. The Revelation Rigid Expanding Suit Case must be seen, however, for its other features to be fully appreciated.

RIGID—not the concertina type.

The Revelation Rigid EXPANDING SUITCASE

Call at 169, Piccadilly (facing Bond Street), or at the leading shop in your town, to have this simple but perfect invention demonstrated to you, and see the many styles and sizes at prices to suit all purses.

If you cannot call send for fully illustrated List "N" and name of local Agent.

The REVELATION EXPANDING SUIT CASE Co., Ltd., 169, PICCADILLY (facing Bond St.) LONDON, W.1 'Phone: Regent 4138.

Have a Revelation and be Proud of your Luggage



AMBRE ROYAL

THE FINEST FACE POWDER MADE

5/

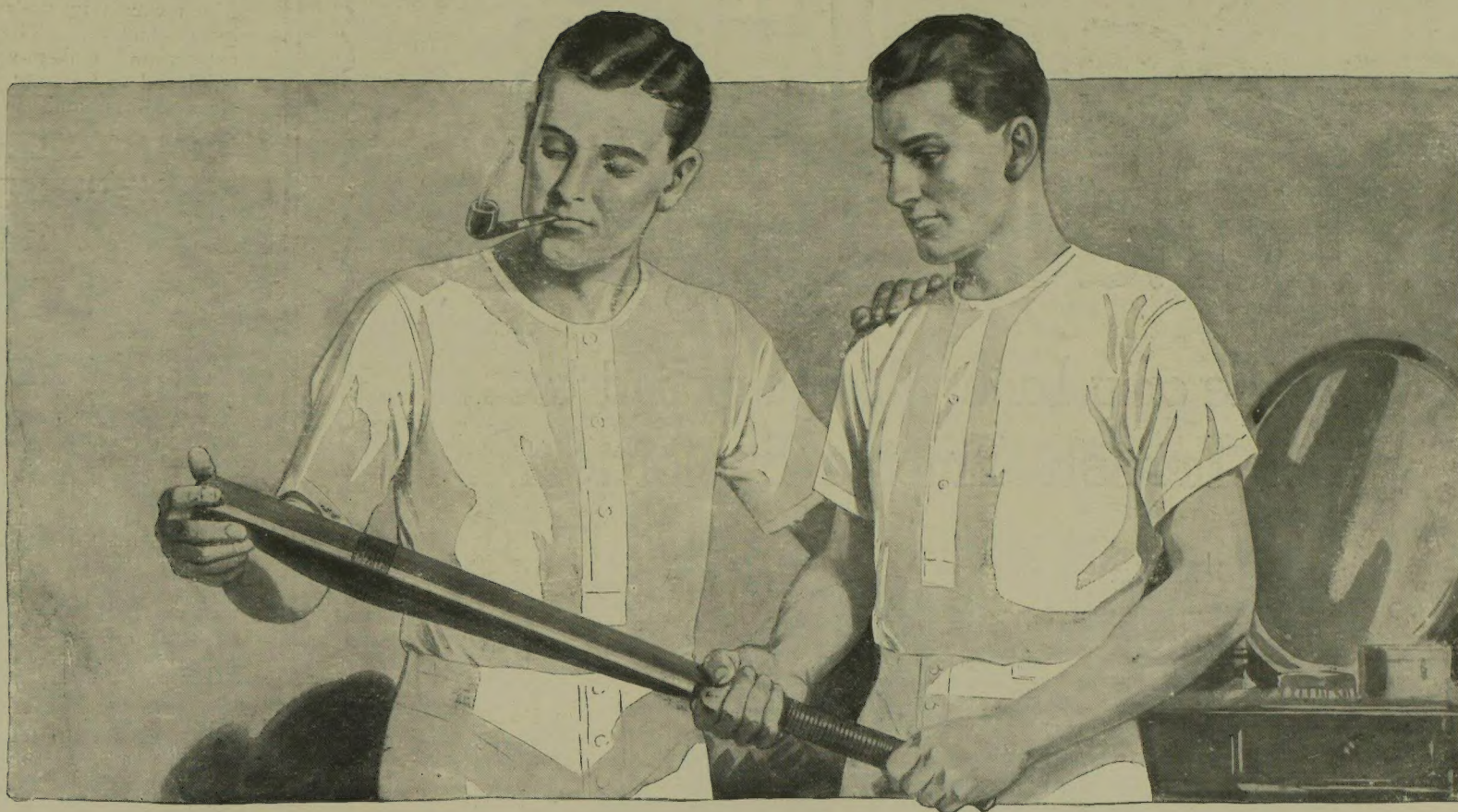
VEOLAY

PARIS

Made by Parfumerie VIOLET (PARIS)

29 B^d des ITALIENS

—Perfumers for over a century



for men of action



The score-board of the skin registers 3,500 pores to the square inch—a fact grudgingly granted in the physiology class but readily recognised, if not appreciated, on the cricket field with the sun at its full and the rivals well set. 3,500 perspiration pores to the square inch—incredible number! Only 3,500?—seems like 3,500,000!

Aertex is the underwear built on the knowledge that the skin has pores which perspire. The Aertex fabric constitutes an air-circulating system whereby air in motion equalises the temperature of the body, enabling the pores to operate at normal rate, soothing the tissues, imparting a feeling of freedom and fitness which holds to the end of the day.

And all garments made from Aertex fabrics are designed and cut intelligently, cut free from pulls and tugs which make less skilfully designed underwear so irritating.

Improve your averages for season 1924 by wearing the underwear conceived, cut and constructed to give the utmost freedom of action.

To Overseas Customers

Aertex Underwear can be obtained from leading outfitters in almost every country in the temperate and torrid zones. Non-actinic Aertex garments, made from specially-dyed yarns, prevent sunstroke and nervous depression caused by actinic rays.

Write for Catalogue

Fully illustrated Aertex catalogue, with descriptions and prices, is incorporated in "Underwear and Health," a booklet of interest which will be sent (free) on request to Cellular Clothing Co. Ltd., 72 & 73 Fore St., London, E.C. 2.

See the AERTEX label on all garments—your guarantee of quality. Refuse imitations.



AERTEX UNDERWEAR

*Coolness without Chill
Warmth without Discomfort*

Sold by 3,000 hosiers, outfitters and drapers throughout the United Kingdom. In case of difficulty in obtaining write to—Cellular Clothing Co. Ltd., 72 & 73 Fore Street, London, E.C. 2.



POST THIS TO-DAY

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Please send me the 1924 AERTEX Catalogue
"Underwear and Health."

Name

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Barclay's London Lager

is the only Lager Beer supplied to
the British Empire Exhibition

Light or Dark
with the real
Lager flavour

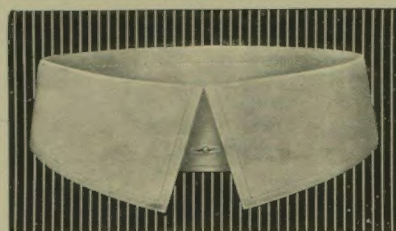


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Robinson & Cleaver make all the latest styles from Linen woven in their Banbridge factory. The best cutters and makers-up are employed to turn out high-class Shirts and Collars.

CASTLE COLLARS.



E. 23—A new Double Collar for town or country. Smart and comfortable. 1½, 2 in. deep. Per dozen

12/-

WHITE DRESS SHIRTS.

Fine longcloth bodies, with linen fronts and cuffs.
Matchless quality ... each **12/6**
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PLEATED DRESS SHIRTS.

Matchless quality ... each **14/6**
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Mercerised Twill Tennis Shirts each **7/6**
Matte Oxford Tennis Shirts " **6/11**

Write for our Illustrated Catalogue 40D, giving full particulars of sizes and shapes.

ROBINSON & CLEAVER
Linen Manufacturers
BELFAST N. IRELAND

RECENT STREET, LONDON & CHURCH STREET, LIVERPOOL.

SIR HENRY LUNN, LIMITED.
PALATIAL HOTELS. SHORT SEA ROUTE.
TOURS INCLUDE 14 DAYS HOTEL & RAIL.

- £8 8 14 days BELGIAN COAST with visits to BRUGES, ZEEBRUGGE, NIEUPORT BATTLEFIELDS, large hotel, return ticket.
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Private Tuition on the new fleet of LATEST CARS
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OPPOSITE PRINCE OF WALES THEATRE.

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STAY AT
GRAND HOTEL
The Premier on the Island. The finest situation on the coast. Continental Cuisine. Well-laid Cellars.
Write to Manager for Tariff.
IN SUNNY JERSEY



The World's
Finest Ox-tongues
Delicious and Nutritious

Booklet Free—Copy of "Housewife's Book of Useful Hints" sent free and post free on application to McCall & Co., Ltd., 18, St. George's House, Eastcheap, E.C.3

**Paysandu
Ox Tongues**

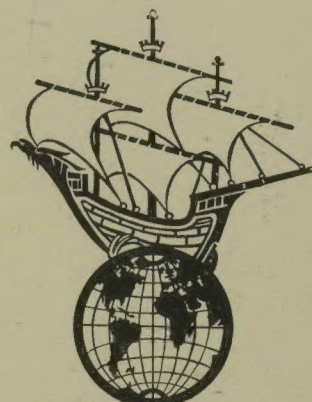
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Price

Masters of the Hair!

16 & 2½ PER BOTTLE
FROM CHEMISTS
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Anzora Perfumery Co., Ltd., Willesden Lane, N.W.6



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BY
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4711

No. 4711. Eau de Cologne

Looking your Best

All eyes will be turned to the bride. Possibly the excitement of the moment may cause a temporary loss of composure that detracts from charm. A little '4711' Eau de Cologne sprinkled on the handkerchief and inhaled will quickly restore those delightful attributes that provoke the assembled to exclaim: "How beautiful she looks."

For the Honeymoon Trip don't forget to take a bottle of "4711" Eau de Cologne. A few drops in the toilet basin will speedily restore freshness after long motor or railway journeys.

Ask for "4711"
(BLUE AND GOLD LABEL)

Over 130 Years Reputation for
GUARANTEED PURITY,
FULL STRENGTH and
LASTING FRAGRANCE.
Obtainable of all Dealers in
High-class Perfumes.



Make the most of Summer

by linking up your home with Wireless. It costs no more to have the World's best Wireless Equipment—in fact, we install it under our Service Policy without extra charge and guarantee its efficient working. "Music from the Skies" tells the whole story. Send for your copy.

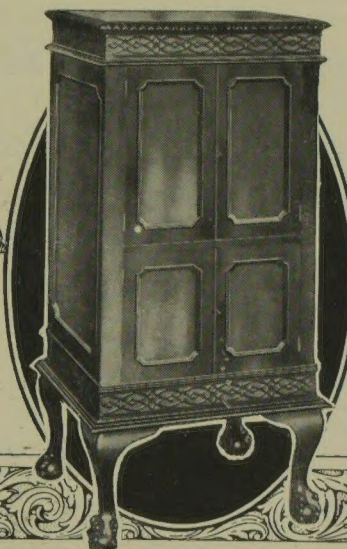
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*Ideal
with
cheese!*


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**CARR'S
TABLE
WATER
BISCUITS**

are not the ordinary water biscuits. Try them and you will appreciate the difference.

Made only by
CARR & CO. LTD.
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Fine Jewellery

*A rich and varied selection, supreme in
Quality and Value*



Sapphire and
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Ring,
mounted all
Platinum.
£28 10 0



Sapphire and
Diamond
Ring,
all Platinum
setting.
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Circle Brooch, Emerald
and Diamond.
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Diamond and
Sapphire Brooch.
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Red Carnelian
Drop
Earrings,
whole Pearls,
mounted
Platinum and
the new White
Gold.
Per pair £7 0 0

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The above Brooches are new designs,
finely made, Enamel borders, settings in
Platinum, gold backs.



Red Carnelian
Drop
Earrings,
whole Pearls,
Platinum
mount and
the new White
Gold.
Per pair £9 9 0

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TOURIST TICKETS (1st and 3rd class) are available by any ordinary train (including restaurant-car expresses) on any day, and are available for return on any day up to two calendar months. Break of journey is allowed at certain places.

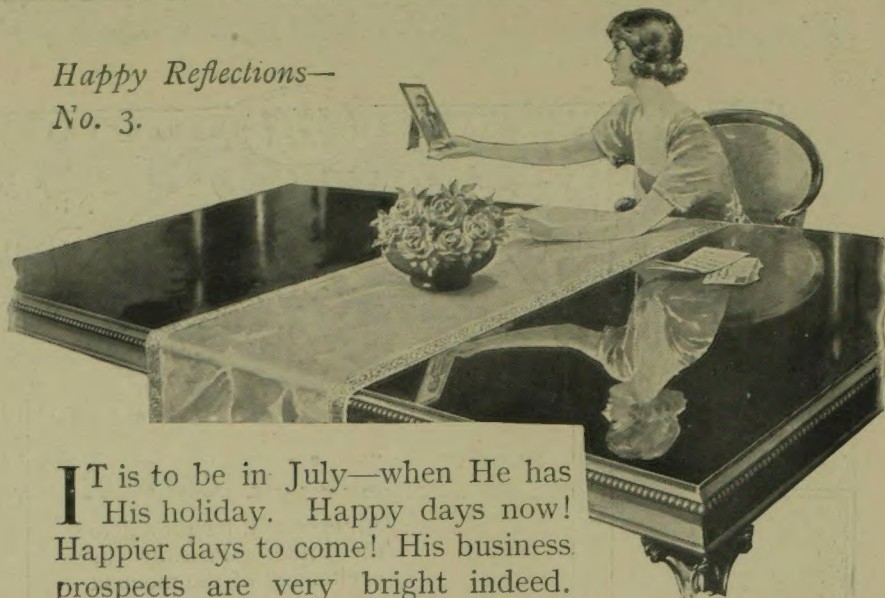
WEEK-END TICKETS (1st and 3rd class) are issued by all trains after 5.0 p.m. every Friday and by all trains on Saturdays; available for return by any train after 6.0 a.m. on Sundays (service permitting) or on Mondays by any train.

THE CONTINENT, CHANNEL ISLANDS, etc.

Excursions to the Channel Islands and the Continent, for details see other announcements.

Illustrated Guide, "Hints for Holidays," price 6d., at most bookstalls, or post free, 9d., of Publicity Dept., Southern Railway, Waterloo, S.E.1. Particulars of train service and cheap facilities to all South of England Resorts, the Continent, etc., can be obtained from the Company's Stations and Agencies.
H. A. WALKER, General Manager.

Happy Reflections—
No. 3.



IT is to be in July—when He has His holiday. Happy days now! Happier days to come! His business prospects are very bright indeed.

He plans a labour-saving home; says She must have lots of leisure, and not be a slave to housework.

Trust Her! She is taking a leaf out of Mother's book. She is going to have an O-Cedar outfit—polish, mop and wax. The house will be like His business prospects.

Ask your Dealer to show you the new model O-Cedar Polish Mop with interchangeable clip handle.

Write for FREE sample of O - Cedar Wax.



BRITISH-MADE BY BRITISH LABOUR.
Sold with a satisfaction - or - money - back guarantee.

O-Cedar Polish

Prices from 1/3 (4 oz.) to 12/6 (1 gallon).

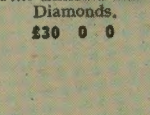
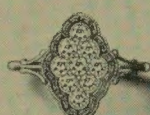
THE CHANNELL CHEMICAL CO., LTD., SLOUGH, BUCKS.

Fine Diamonds.
£50 0 0

Fine Diamond.
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Fine Emerald and Diamonds.
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£40 0 0

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MAPPIN & WEBB extend a cordial invitation to inspect their stocks of Jewellery, Watches, Prince's Plate, Silverware, Fitted Bags, etc., etc.

PRE-WAR VALUES

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Fine Quality Gem-set Rings

Pure Platinum Settings

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THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 7, 1924.

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THE QUEEN TAKES A TRIP ON THE SCENIC RAILWAY AT WEMBLEY: HER MAJESTY WITH PRINCE GEORGE
IN THEIR SEATS ON THE CAR.

The Queen paid another private visit to the British Empire Exhibition at Wembley, accompanied by Prince George, on May 30. They went over the Pavilions of India and Burma, lunched at the Lucullus Restaurant, and then visited the Ceylon and South Africa Pavilions. After tea the royal party entered the Amusement Park, where her Majesty and Prince George took a trip on the Scenic

Railway, to the great delight of the crowd. At the end of the ride the Queen spoke to the driver of the car, Alexander Martes, and told him that she had much enjoyed the trip. He replied that it was not the first time he had had the pleasure of driving the Queen, as he had done so some years ago on the Scenic Railway at the White City.

PHOTOGRAPH BY C.N.



By G. K. CHESTERTON.

THE translation of an article by Signor Mussolini appears in a magazine called *English Life*; and in one sense the life is sufficiently English for the Italian to need a good deal of translation. His nation has a national proverb that a translator is a traitor. Even Mussolini would hardly extend a mission to shoot all traitors into one of shooting all translators. But in this case there is nothing the matter with the translation, beyond that eternal international misunderstanding that is but another name for nationality. Both the Italian statesman and the English magazine might be regarded generally as Tory or authoritarian. But a more complete and vivid difference could not be conceived. The hard outline of the Latin mind stands out in startling contrast to the rich confusion of its English background. I always know what the Italian writer means, even when I disagree with him. I do not know what the English writers mean, even when I agree with them. But to the English Conservatives this reactionary must be as terrifying as any revolutionist. For instance, Mussolini boldly bases himself on Macchiavelli. He does so, not so much because he is cynical as simply because he is not afraid of words, and especially not afraid of a name. The conventional Conservative would be as much afraid of the name of Macchiavelli as of the name of Old Nick, which is said to be derived from the same gentleman. Again, it is highly characteristic of Mussolini that he throws a doubt on democracy because he cannot find the definition of it. It is highly characteristic of English Tories that they were told never to find a definition of anything—even of Toryism. We in this country were always advised

The first fact about the Fascisti is that they were the death-blow to the whole theory of Europe that was fashionable in England. It was the theory that the Mediterranean is now a sort of Dead Sea, where the cities of the peninsulas have rotted like the cities of the plain. It was, of course, like a great part of English education, simply a part of German propaganda. It got its first knock from the war with Germany; but it got its final knock, as we have said, from the revolt of Mussolini. It will be noticed that these nonsense theories, such as the Northern monopoly of manliness and energy and the Latin doom of decay, are dropped not only because honest people have found them to be false, but also because even dishonest people who adopted them as a convenience have now found them inconvenient. For a time it seemed useful to call the Latin a degenerate; but the time came when it was still more useful to call the Kaiser a degenerate—and it was not altogether feasible to call the Kaiser a Latin. While the war against Prussia was the most just in human history, many called the Kaiser a degenerate out of mere

forced to drop his prejudice, because he cares for his shop more than for his prejudice. He cannot refuse the services of the Italian, because he fears the Russian more than he hates the Italian. His prejudice could have been supported by any number of sophistries against any number of truths. But it has collided not merely with a truth, but with a fact. That fable exactly describes the fact about Capitalism and Bolshevism and modern Italy.

But for us the big lesson of Fascism has very little to do with Bolshevism. It has much more to do with Parliamentarism. Very few Englishmen are affected by the principle of Bolshevism, but all Englishmen were brought up on the principle of Parliamentarism; and it is the principle of Parliamentarism, long misused by unprincipled men, that has at last been overthrown in Italy and is threatened throughout the world. I am English enough to have no natural desire for the overthrow of Parliament; I have always preferred and pleaded for the purge of Parliament. But the wholesome fact for the readers of *English Life* and such papers to remember is that a true Fascist would be quite as ready to overthrow our Parliamentarism as any other Parliamentarism. He would not merely throw things at the Bolsheviks with whom the newspapers wage a wordy war. He would throw much heavier things at the "distinguished public men" against whom the newspapers will not hear a word. Let us congratulate the English Conservative on being a pacifist; or let us admire the Latin reactionary for being a revolutionary; but do not let us fancy we



A FAMOUS OLD ROWING "BLUE" AS CONSERVATIVE CANDIDATE FOR OXFORD: CAPTAIN R. C. BOURNE.

not to be logical, which is satisfactory to those who prefer to be lazy. But Mussolini insists on logic because he dislikes laziness. He is as theoretical as any Socialist, as abstract as any anarchist. I do not always agree with his theory, and in many cases should dispute his logic; but I know it would be no use to dispute it without theory and without logic. I fancy that when he says it is difficult to define democracy, he really means rather that it is difficult to define the authentic organ of democracy. And this is true, since the Parliaments have largely betrayed the peoples by jobbery and secrecy, and the trades unions were of necessity narrowed to the trades. But I can never accept the mere case of the minority against the majority, because of the simple fact that at least there is only one majority, while there are any number of minorities. The Bolsheviks appeal to a resolute minority as the Fascisti do; and if it comes to a competition in resolution, it will end in the very anarchy the Fascisti profess to prevent. But my point at the moment is that this sort of abstract and theoretical argument for authority is probably rather puzzling to the supporters of authority in this country. But it is the sort of thing we must understand if we would understand the reaction in its favour in other countries, especially Latin countries.



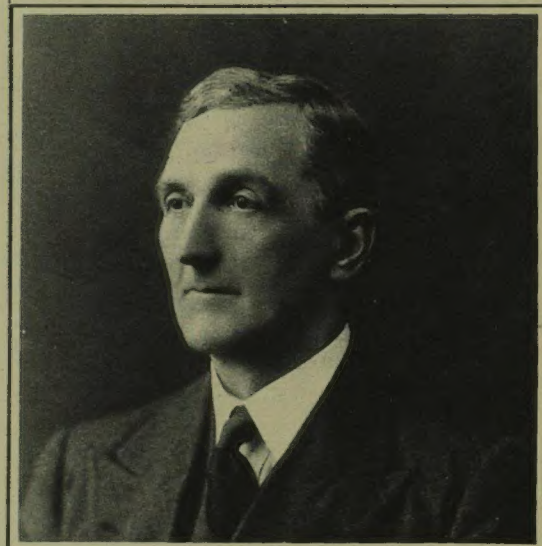
AN OLD "SOCCER BLUE" AS LABOUR CANDIDATE FOR OXFORD: MR. KENNETH M. LINDSAY.

The by-election at Oxford due to the unseating of Mr. Frank Gray was notable for the fact that all three candidates were old "Blues." Captain R. C. Bourne created a record by stroking the Oxford boat to victory four years running (1909-12), and has since been famous as a coach.—Mr. Kenneth M. Lindsay got his "Blue" at Oxford for Association football and was President of the Union. Commander Fry was a triple "Blue." In the same year (1893) he was captain of the Oxford "Soccer" team, President of the Athletic Club, and captain of the cricket team. He formerly held the world's record for the long jump.

Photographs by Hills and Saunders, Oxford.

vulgar commercial panic. In the same way, many call the Fascist a strong man and a saviour of society out of mere cowardly relief from mere commercial panic. These meaner motives do not alter the fact that the Allies saved Europe or that the Fascists saved Italy, but they do show that even mean people live to repent of their own mean ideas.

It is in practice that prejudice breaks down. It can be justified in a thousand ways till it comes to that test; but we never know when or how that test may come. It comes in public life exactly as it would come in private life. Some stuffy and stupid pawnbroker or other may choose to say that the Italian organ-grinder must be a coward, because all Italians are cowards. He can say that organ-grinding is effeminate, and imply that pawnbroking is militant and virile. He can identify the organ-grinder with his monkey, and call it a scientific theory of races. He can say that the three golden balls are a symbol that all worlds, old and new, are given to commerce alone. But suppose one fine day there is a scare all down the street that the Russian anarchist who used to live in the attic has got into the cellar, and is going to blow up all the shops with a bomb. And suppose it is found that, as a fact, the Italian is the only man who will go down into the cellar and take away the bomb. The pawnbroker is quite simply and suddenly



A FAMOUS OLD TRIPLE "BLUE" AS LIBERAL CANDIDATE FOR OXFORD: COMMANDER C. B. FRY.

can hire him as an Italian bravo, to stab the rebel we wish to kill, but not the traitor we wish to spare.

The Fascisti have triumphed, and all the snobs will join the triumph who would never have joined in the revolt. Because the Fascisti declared a democratic discipline insisting on labour for all, every used-up, luxurious nobleman who never did a stroke of work in his life will say he is a Fascist. Because the Fascisti conducted a ruthless investigation and expulsion in the matter of corrupt practices in politics, every corrupt politician who wants to cling to his job and hide his jobbery will say he is a Fascist. Because the Fascisti rose and rioted and fought in the street, every parasite and coward who dreads the thought of the smallest social change will say he is a Fascist. Because the Fascisti have re-asserted the greatness of Rome and of the Latin influence in Europe, every barbarian baron and provincial Prussian squire will say he is a Fascist. Nonsense will be made of the name as it has been of the name of every political party in modern times; but, though the name will be kicked about in the gutter, the fact will remain in the forum and the tribune; and we must all learn its lesson. We must save democracy from Parliaments, or Parliaments from politicians.

OUR ANAGLYPHS.

Owing to the necessity of advancing our Editorial arrangements on account of Whitsuntide, we have been unable to prepare any further Anaglyphs for immediate publication, but our readers may expect to see further interesting Anaglyphs in an early issue. Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 1100, and forwarding it with postage stamps value three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

THE AMATEUR GOLF CHAMPIONSHIP: PERSONALITIES AND INCIDENTS.

THE FIRST PHOTOGRAPH BY SPORT AND GENERAL; THE REST BY PHOTO. ILLUSTRATIONS CO.



AMATEUR GOLF CHAMPION FOR THE SECOND TIME IN THREE YEARS: MR. E. W. E. HOLDERNESSE "CHAIRIED" ON RECEIVING THE CUP.



A SURPRISE OF THE MEETING: MR. D. H. KYLE, WHO BEAT MR. C. J. H. TOLLEY IN THE FIFTH ROUND, APPROACHING THE FOURTEENTH HOLE.



A RUSH TO TAKE UP POSITIONS FOR WATCHING AN APPROACH SHOT: THE GREAT CROWD AT ST. ANDREWS ATTRACTED BY THE AMATEUR CHAMPIONSHIP.



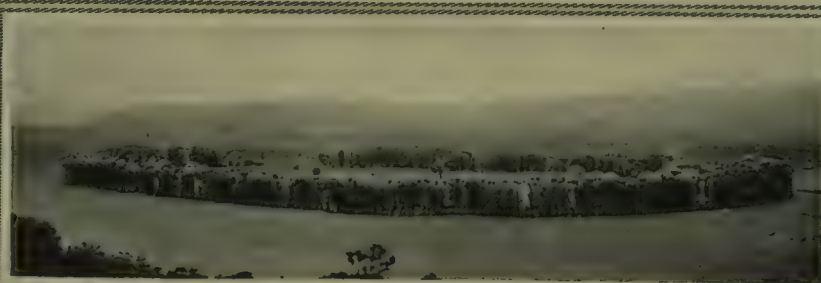
DEFEATED BY THE CHAMPION IN THE SEMI-FINAL: MR. W. A. MURRAY, WHO BEAT MR. KYLE, DRIVING.



THE EX-CHAMPION BEATEN IN THE SEMI-FINAL BY MR. E. F. STOREY, OF CAMBRIDGE: MR. ROGER WETHERED.



THE RUNNER-UP: MR. E. F. STOREY, OF CAMBRIDGE, RECEIVING HIS MEDAL FROM COLONEL SIR A. SPROT.



THE RUNNER-UP THE CENTRE OF AN ADMIRING CIRCLE: A DISTANT VIEW OF MR. STOREY PUTTING, ON THE FOURTEENTH GREEN.

The contest for the Amateur Golf Championship, at St. Andrews, ended on May 31 in the victory of Mr. E. W. E. Holderness, of Walton Heath, who beat Mr. E. F. Storey, of Cambridge University, in the final by three and two, and thus became Amateur Champion for the second time within three years. The holder, Mr. Roger Wethered, of Worplesdon, was beaten by Mr. Storey

(Continued opposite.)

(Continued.) in the semi-final by two holes. The other semi-finalist was Mr. W. A. Murray, beaten by Mr. Holderness. A great surprise of the meeting was the defeat of Mr. Cyril Tolley, in the fifth round, by Mr. D. H. Kyle, of Roehampton, who had not previously come so far to the front in golf. Mr. Kyle was subsequently beaten, in the sixth round, by Mr. W. A. Murray.

THE WORLD OF SCIENCE.

THE PERSECUTION OF THE SEAL.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

ALONG the eastern seaboard of England few indeed are the spots where seals can be found. This is partly due to the lack of suitable harbourage, and partly to the relentless persecution of fishermen, to whom they are anathema on account of their alleged destructiveness to "flat-fish."

In the Wash, at the present moment, I gather, one can be sure of seeing a small colony any day of the week. And the fishermen are heaping imprecations on their heads. They rage furiously, but, so far, happily in vain. Some time ago the Fisheries Committee, I am told, paid a reward of ten shillings per nose, in an endeavour to placate these unreasonable men. The Committee were, and rightly, surcharged on account of this "bounty," and since then the poor creatures have been left more or less in peace. But a new war of extermination is demanded. It was gravely suggested that the military should be asked to start a slaughter of the innocents by means of Lewis guns. But nothing came of this barbarous suggestion. A project for destroying them with shrapnel from gun-boats also came to naught. And now, I believe, the Minister of Fisheries is to be asked to receive a deputation to demand the extinction of the colony. It is devoutly to be hoped that nothing will come of it.

As matters stand, these creatures are to be tried, condemned, and executed unheard. That is to say, the accusations of the suggested deputation are based not on *proofs*, but on *suspicions*. There are *many*

men, quite politely, that they are mistaken, and that they must leave the seals alone. A certain number of seals—say, two or three each week for a month—should be killed, humanely—not with Lewis guns fired into a basking herd—and their stomach-contents

particular colony since it is the only colony on the eastern coast of England; and everywhere—even in its Scottish fastnesses—it has become greatly reduced in numbers on account of its supposed destructiveness to the fishing grounds of its neighbourhood.

Of the five species of seals recorded as British, two only are resident—the common and the grey seal, the remaining three (the harp, hooded, and ringed seals) being no more than exceedingly rare visitants. The grey seal is the largest of them all, the old male measuring as much as nine feet in length. Unlike the common seal, it does not live in herds, though occasionally, it would seem, small parties are to be found together. But, while the common seal has a wide geographical range, the grey seal is restricted to the shores of the North Atlantic Ocean. Its stronghold, however—and this is now in a precarious condition—is on the European side, for its chief haunts appear to be in certain favoured areas on the Scandinavian and British coasts. Those who would see this fine animal in its native wilds must seek it in the north and west of Scotland, the south and west of Ireland, or the Scilly Islands.

Though credited with a relatively larger brain than the common seal, in disposition it differs markedly from its smaller relative. The latter, for example, is strangely attracted by music. The sound of a flute will bring them up to within a few yards of the player, and they will stay, with their heads above water, as long as the music lasts,



UNJUSTLY ACCUSED BY FISHERMEN OF DESTROYING "FLAT-FISH": THE GREAT GREY SEAL, THE LARGEST AND ONE OF THE ONLY TWO RESIDENT BRITISH SPECIES.

The photograph shows the short fore and hind limbs, and the normal earless condition, unlike the Common Seal, which is attracted by music.

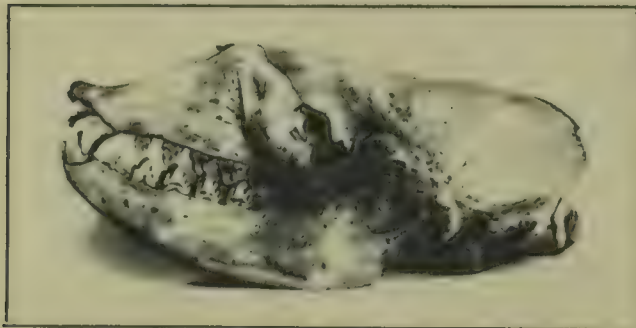
Photograph by C. J. King, Scilly Isles.

examined on the spot. There is our only source of evidence. But this mode of inquiry can only be trusted to the accredited naturalists of the staff of the Ministry of Fisheries; and it is to be hoped that it will be undertaken.

Flat-fish, as everybody knows, on account of their coloration, present an extraordinarily close resemblance to the ground on which they rest. But, more than this, they have a habit of covering themselves with sand till no more than their eyes project—and these, being small, are inconspicuous. Now it is the habit of "protectively coloured animals" to "lie low" when in fear of their enemies. It could, then, be only by the merest chance that discovery would be made. They occasionally swim, of course, and at such times would be an easy mark, quickly overtaken, for they have no turn of speed such as would out distance a hungry seal. But these excursions above ground are apparently only very occasional. The seal,

then, probably finds his staple diet from other sources. On the other hand, investigation may show that this by no means unintelligent hunter may have discovered that, by gentle scraping on the sea-floor, in some mysterious way flounders may be produced as easily as a conjurer produces rabbits from a hat.

One is the more anxious for the safety of this



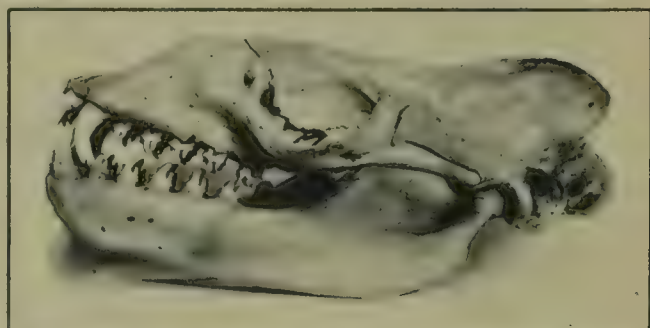
REALLY FEROCIOUS, AND THE TERROR OF PENGUINS: THE LEOPARD SEAL—A SKULL, SHOWING THE FORMIDABLE TEETH.

Photograph by E. J. Manly.

possible causes of the shortage of flat-fish in this area. To begin with, seals or no seals, it can never be a good fishing-ground for flat-fish: The scour of the tide in the area fished by these seals prevents the formation of a suitable nidus for the lower organisms on which flat-fishes feed. That the charge against the seals is not well founded is surely shown by the fact that the agitation against them has been going on for years, yet it has not been shown that the conditions are worse now than when it was first made. Nor has it been shown that, during the time that a bounty was paid for each seal killed, the fishing improved. But quite apart from this, the shortage of flat-fish has been a subject of concern not merely to the fishermen, but to the Ministry of Fisheries—not merely in this haunt of seals, but in other areas where there are no seals. This matter, however, I propose to discuss on another occasion.

From what has been set down up to this point, it may seem that I do at least admit that seals—by which term I mean the common seal—do, as alleged, subsist mainly on flat-fish. But I make no such admission. This allegation, so far as I can make out, is based on no more solid foundation than a "pious opinion"—everybody says it does. What more damning evidence can any reasonable man want?

Ask the fishermen of the Wash their opinion on this matter, and of the attitude of the Ministry of Fisheries towards their requests to be rid of what they firmly believe to be the ruin of their industry; and they will reply as only men impotent with rage will reply. It is not enough, in short, to tell these



SHOWING THE TEETH CURIOUSLY MODIFIED TO ACT AS STRAINERS: THE SKULL OF A CRAB-EATING SEAL.

Photograph by E. J. Manly.

apparently with keen enjoyment. Search as he will, the anatomist will never discover the source of this æsthetic sense. Nor does it seem much more likely that we shall discover why it is that in this species, alone among the true seals, a vestige of the external ear will occasionally present itself. It is but the merest vestige, smaller even than in the fur seals. This fact

was first brought to the notice of the scientific world at the last meeting of the Zoological Society; but notes on the subject had been made, I find, by the well-known naturalist-photographer of the Scilly Islands, Mr. A. King, a year or two ago.

In the matter of its teeth the grey differs from the common seal, since in the latter they are armed with accessory cusps. But these cusps are much more developed in the Antarctic crab-eating seal. They are so arranged that the teeth of the upper and lower jaws, when the mouth is closed, form a sort of grille, or strainer. And this because the creature, unlike all other seals, feeds not upon fish, but small euphausiæ—that is to say, small crustacea—not more than half an inch long, which swim in vast shoals, so that the hunter has but to charge into a swarm and open his mouth, when it is promptly filled. This very singular mode of feeding obtains in no other tooth-bearing animal, but is the common method of feeding among whalebone whales.

The sea-lions and walrus afford us an intermediate stage between the otter-like ancestors of the seal-tribe and the true seals, wherein the fore-limbs are greatly reduced and the hind-limbs are incapable of being turned forwards, as they can be in the sea-lions. But the full story of this strange transformation must be told on another occasion.



AN INTERMEDIATE STAGE BETWEEN SEALS AND THEIR OTTER-LIKE ANCESTORS: THE SEA-LION, WITH DEGENERATE EARS AND RELATIVELY LARGE FORE AND HIND LIMBS.

In the Seal the hand is short and armed with claws; in the Sea-Lion it is long, and has only vestiges of claws. The hind-limbs can be turned forwards, whereas in the true Seals they cannot.—[Photograph by J. C. Bond.]

FROM COCOON TO "MATERIAL": CHINESE SILK-WEAVING AT WEMBLEY.

DRAWN BY OUR SPECIAL ARTIST, W. R. S. STOTT.



WITH HER CHOPSTICKS AND TREADLE: A CHINESE WEAVER UNWINDING SILK FROM COCOONS AND ATTACHING IT TO DRUMS—PART OF A FASCINATING EXHIBIT IN THE HONG-KONG PAVILION:

The silk exhibit in the Hong-Kong Pavilion tells the whole story of silk-making. "The illustration," writes our artist, "shows the process of unwinding the silk from the cocoon of the silk-worm. The cocoons are put in a pan of boiling water, which is kept at an even temperature, and has the effect of killing the cocoon and loosening the silk covering. When a few loose ends of silk have been secured, they are twisted together and passed through a series of eyelet-holes, two in front, a few inches above the pan, and two in the frame in front

of the worker, from whence they are led to three hooks which feed the silk on to the same number of drums on the frame behind. The worker turns these drums by the simple treadle arrangement shown, while searching, by means of the chopsticks in her right hand, for fresh ends of silk in the cocoons remaining in the pan. The winding process is repeated till the drums are full, when the silk is re-wound on larger drums seen in the background behind the centre figure's head."—[Drawing Copyrighted in the United States and Canada.—C.R.]

The World of the Theatre.

By J. T. GREIN.

THE OTHER PRODUCER.—ERNEST MILTON'S "CHRISTOPHER MARLOWE."

"HAS it ever occurred to you that the so-called 'front of the house' is as much in need of a 'producer' as the stage itself? Look at the several short runs during last winter's season. Many of them could have been prolonged if the front had not been left to a haphazard policy of *laissez-aller*—had been organised as carefully and practically as the work on the stage, where every detail comes under the eagle eye of the man upon whom, more even than on the actors, success depends."

It was Mr. Ernest Collins, for many years the valued manager of Messrs. Grossmith and Laurillard—now Grossmith and Malone, who spoke.

None has greater experience; none knows better what can be done to "lever" a success. When the time comes for him to write his memoirs, he will be able to tell rare tales of how plays that began in a "wobble" were, by subtle devices of management and *réclame*, steadied into a long and remunerative career. He quoted names of plays that came, had a good first-night reception, lingered and vanished. I asked him whether he could assign a direct reason for the failure to attract. "I can give you one straight off," he said: "the sharing-system, and its generally accompanying conditions of management. Nowadays a management 'renting or sharing' a theatre is in many instances compelled to take over and pay the resident acting manager. Now this gentleman, however capable and well acquainted with 'front-of-the-house' methods in force at that particular theatre, remains the servant of the proprietor, with whom, naturally, his interests are bound up. It is immaterial to him whether the play is a failure or success; he remains in office and draws his salary in any event. He has not the affairs of his temporary employer at heart, or the enthusiasm required to take the conduct of the business end out of his ordinary routine."

(On that point there can be no difference of opinion. The stability of many managements known to fame for years rested to a great extent on the astuteness and devotion of those second in command. Irving's henchman, Bram Stoker; Tree's Henry Dana; Alexander's (now Arthur Bourchier's) Captain Helmsley; at Wyndham's Mr. T. B. Vaughan; at the Haymarket, Mr. Horace Watson; at Grossmith and Malone's, Mr. Ernest Collins himself—all these right hands of their chiefs were, or are, closely identified with the longevity of the régime.)

"But," I said, "given the right man, what is the next point you wish to drive home—where do the details of policy come in?"

Mr. Collins paused for a moment, then he went on: "It is extremely difficult for me to explain my ideas fully. I am convinced that the exploitation of a play in its earliest and therefore critical stage requires an expert to handle it from the business end in order to give it that send-off which may make all the difference as between success or partial success. Assuming that all is well at the stage end to the satisfaction of the producer, and this notwithstanding that after the opening performance the verdict of the dramatic critics is only partially favourable, then again I think the co-operation of a man experienced in all the peculiarities and pitfalls of the

business side of theatrical ventures would be of material assistance to the management in their endeavours to convert a partial failure into a box-office success."

"I see what you mean. What is needed is a man who knows how to feel the pulse of the public and to guide it. He must be on terms of amity with the Press, so that he can be sure of finding 'open sesame' for his 'puffs' and 'pars'; can, if needed,

office. He must sense the spirit and taste of the public—he should be frequently in the house during the performances, discover weaknesses that could be remedied, in some cases actors that should be replaced because they are not liked in their important parts. He must have the ear of the producer, and co-operate with him in every direction that would tend to prolong the life of the play. He must therefore be a long-headed man, a man of tact, a man

who has 'business' at his fingers' ends; a man of education, of experience of the World of the Theatre, of literary and artistic tastes. In fine—a personality, in a sense a leader, and one who, with all deference to his Chief, has the courage of his opinions, the backbone to carry them into reality, and the acumen to differentiate between what the public wants and what it does not want."

Yes; Mr. Ernest Collins is quite right when he speaks of the "producer in front"! He is as important a factor as his colleague on the stage.

Mr. Walter de la Mare, in his preface to Ernest Milton's play, "Christopher Marlowe," rightly praises him for his courage. It is a great subject, a bold attempt—yet it is more than an attempt. It is an achievement. As I read this play; as I saw before me a complete reconstruction of a period in the Mermaid Tavern, with its lordlings, poets, roysterers; as I became engrossed in the love story, the plotting to free one of Queen Elizabeth's victims; as I beheld the Court, and the tragic-poetic figure of the hero, now in his cups, now lyrical in his passion, now ready for sacrifice for the sake of love—I felt centuries away from modernity. Had they told me that this play was found in the British Museum, the discovery of a hitherto unknown Elizabethan, I should have believed it. As a rule, I am no friend of what I would call period-plays by modern pens. All too readily I find the fly in the ointment—the effort to attune the mind and the word to times but known by hearsay and imagination. To me, most of these plays are masquerades—plausible perhaps, but rarely real. Not so in Milton's work. It has sprung from an inspiration imbued with knowledge, with passion, with sincerity. When he wrote it he would seem to have been detached from our days—living, revelling, thinking, speaking in bygone romance.

As it stands, the play is too elaborate: one feels that the author would have it printed as it burst forth from his imagination. But that, in this case, is a defect of a quality, an *embarras de richesse*, of which we would not spare a line in perusal; and on the stage the gentle art of excision can be practised without havoc. For this is essentially a play to be acted. It acts as one reads it. How much greater will be the effect when, in embodiment, all these figures come to life, with Christopher Marlowe

as the centre of the tragedy—the poet doomed by fate never to rise to the fulness of his ideals!

So much for the present. There is much more to be said for this momentous work, but let it be reserved for the day when it rises from the book (so sumptuously issued by the house of Constable) to the stage with Ernest Milton as the creator of his own creation.



"WHITE CARGO," AT THE PLAYHOUSE—A STUDY OF DEMORALISATION IN WEST AFRICA: THE DOCTOR (MR. HORACE HODGES) EXAMINES ASHLEY (MR. TEMPLER POWELL), RETURNING TO ENGLAND ON THE ARRIVAL OF LANGFORD (MR. BRIAN AHERNE), WHO LOOKS SPOTLESSLY CLEAN IN CONTRAST TO THE OLD STAGERS.

Mr. Leon Gordon's play, "White Cargo," represents life in West Africa as highly demoralising. Newcomers with ideals, it appears, gradually degenerate, become dirty and slovenly, and take to drink or native women. Above (left to right) are the Engineer (Mr. George D. Ayre), the Skipper (Mr. William Matthews), Langford, a new arrival (Mr. Brian Aherne), the Doctor (Mr. Horace Hodges), Ashley, the man who goes home (Mr. Templer Powell), the Missionary (Mr. Frank Lacy), Weston, the man who stays (Mr. Franklin Dyall), and (at back) Jim Fish (Chief Luale). The scene is in Act I, just after the arrival of a steamer.—[Photograph by Stage Photo. Co.]



"NOW GET BACK TO THE BUSH!"—WESTON (MR. FRANKLIN DYALL) PUNISHES THE HALF-BREED WOMAN POISONER, TONDELEYO (MISS MARY CLARE), IN "WHITE CARGO," AT THE PLAYHOUSE. Weston catches Tondeleyo in the act of poisoning her English husband, Langford, and makes her drink her own dose. In the photograph Weston has the phial in his right hand.—[Photograph by Stage Photo Co.]

work up a correspondence around the pivot of a play; can get the play written about in all the many ways of 'boosting,' as the Americans have it. He must be an adept in the gentle and least costly yet most effective art of advertising. He must know when to 'paper' the house and how to select the right kind of deadheads, who, by recommending the play to their friends, attract support to the box-

SHAKESPEARE'S CHILD LOVERS: "ROMEO AND JULIET" AT THE REGENT.

PHOTOGRAPHS NOS. 1, 2, 3, and 4 BY SASHA; NO. 5 BY YEVONNE GREGORY.



"SHALL I SPEAK ILL OF HIM THAT IS MY HUSBAND?" JULIET (MISS GWEN FFRANGCON-DAVIES) AND THE NURSE (MISS BARBARA GOTT).



THE NURSE (BARBARA GOTT), LADY CAPULET (MARIE HOUSLEY), JULIET (GWEN FFRANGCON-DAVIES), FRIAR LAURENCE (CAMPBELL GULLAN), CAPULET (GROSVENOR NORTH), AND PARIS (REX O'MALLEY).



"ROMEO SLEW TYBALT, ROMEO MUST NOT LIVE": ROMEO IS BANISHED AFTER THE STREET BRAWL.



THE SCENE IN THE TOMB: ROMEO (JOHN GIELGUD), JULIET (GWEN FFRANGCON-DAVIES), AND PARIS (REX O'MALLEY).



EXQUISITE IN HER IMPERSONATION OF SHAKESPEARE'S CHILD-HEROINE: MISS FFRANGCON-DAVIES AS JULIET.

To produce "Romeo and Juliet" is always a daring theatrical venture, for Shakespeare's most famous love-tragedy makes great demands on the actor and actress who play its leading rôles. They must not only deliver the magic speeches with technical skill and suggest the atmosphere of high romance, but they must bring the very spirit of youth to the task, for Romeo and Juliet are, in reality, but a pair of children. In this respect—in the freshness and youth of the leading

actors—the Regent production of "Romeo and Juliet" is notable. Many Juliets have been seen in London, but seldom can there have been a more enchanting one than that of Miss Gwen Ffrangcon-Davies. Miss Davies, it will be remembered, gained great praise for her performance in the leading rôle of "The Immortal Hour," and was seen as Eve in George Bernard Shaw's "Back to Methuselah."

THE "TRUE PORTRAIT" OF CHRIST: THE ANTIOCH CHALICE.

By ARTHUR BERNARD COOK, M.A.,
Reader in Classical Archaeology to the University of Cambridge.

[The following article is abridged from one by Mr. A. B. Cook in the "Cambridge Review." It will be noted that he assigns the Chalice to a slightly later period (the Flavian) in the first century than Dr. Eisen, and in a letter to us he writes: "The two figures of Christ are not, to my thinking, strictly portraits, but rather idealising presentments. . . . Dr. Eisen's attempts to identify (the figures) all strike me as highly ingenious, and in no case absolutely impossible."]

"EARLY in the year 1910 certain Arabs, who were digging a cellar or a well at Antioch on the Orontes, lit upon underground chambers partially choked with débris. In the débris were embedded various objects of value. In addition to the chalice of carved silver that forms the theme of this article, there was a second chalice of plain silver with inscriptions of the sixth or seventh century A.D. . . . Since the spot where these objects were discovered was, according to local tradition, the site of an ancient Cathedral, it is clear that we have to do with a church treasure buried either accidentally by earthquake or intentionally to escape some threatened danger. The treasure trove, at first divided among the finders and widely dispersed (two pieces were carried off to Mesopotamia), was recovered piecemeal by Messrs. S. and C. Kouchakji and forwarded, shortly before the outbreak of the War, to Mr. G. Kouchakji in Paris. Here the principal chalice, coated with oxide to a thickness of several millimetres, was skilfully deoxidised by Mr. A. André in his atelier at No. 15, Rue Dufrenoy. He found the silver matrix already crystalline in texture and so brittle that he dared not rectify a compression of the cup caused by a blow received in ancient times. Shortly before the Battle of the Marne the chalice, for safety's sake, was sent over to Messrs. H. and F. Kouchakji in America. It is still in their studio at No. 707, Fifth Avenue, New York, though it may soon be returned to Paris as an heirloom of the Kouchakji family.

"Since 1915 the Chalice has been exhaustively studied by Dr. G. A. Eisen, formerly Curator of the California University Academy of Sciences. . . . Finally, he has crowned his labours by completing a magnificent monograph in two folio volumes—*The Great Chalice of Antioch*, New York, 1923, pp. 1—194, with a pair of diagrams and an atlas of sixty photographs and etchings. The plates include three whole-page photographs—life-size, enlarged, and larger still—of every figure on the Chalice together with an attempted drawing of each head. It may be doubted whether any ancient *objet d'art* of equally small size has ever been examined with such minute care, described with such enthusiastic devotion, or published on so sumptuous a scale.

"The Chalice stands 0.19 m. in height and measured originally about 0.15 m. in diameter. It consists of three parts—an inner bowl rudely hammered out of a thick sheet of silver, the rim of which has been bent outwards over itself and left with uneven edges; an outer shell or container of carved open-work, for which the inner bowl serves as a background; and a support, comprising a ball and foot, turned on the lathe out of a solid block of silver. The inner bowl is wholly unadorned and was, when found, quite distinct and separable from the outer shell: the two have since been cemented together for fear of breakage. . . . Twelve spaces are reserved in the foliage for as many seated persons, arranged in two horizontal alternating rows. These twelve persons fall into two distinct groups, of which one occupies the front, the other the back of the Chalice. On the obverse side Christ appears as a beardless man, enthroned, with a lamb standing at his right hand. Above his head descends the Spirit in the form of a dove. His arms are spread crosswise; and his right hand is extended towards a plate containing two fish, seven loaves, a head of wheat (?), and sundry leaflets of palm (?). Beneath his foot-stool an eagle with spread wings rests upon a basket

of more than five loaves. And round him are ranged five of his followers, who turn towards him raising the right arm with a gesture of salutation. On the reverse side Christ is represented as a boy of twelve or so, sitting on a similar throne and holding in his left hand the roll of the law. He is again surrounded by five of his followers, who raise their arms as before. The disciples have undeniably portrait-heads deserving of close individual study. . . . Finally, the upper part of the shell is encircled by a narrow strip of thin silver, to which are attached fifty-

gildings, upon many, if not all, of the chairs were added poorly scratched *graffiti* representing a variety of emblems, which—if they can be deciphered—may aid in the difficult task of identifying the persons portrayed. . . .

"Satisfied that the two central figures 1 and 8 are indeed Christ as a man and Christ as a youth, Dr. Eisen next observed that 2 closely resembles St. Peter as portrayed in the Catacombs (Wilpert pl. 94) and in the Viale Manzoni Hypogeum at Rome (*Not. Scav.* 1920 p. 123 ff.)—an identification seemingly confirmed by the discovery on seat 2 of a *graffito* representing two crossed bars or keys. The identity of the other figures remained doubtful till it was remarked that number 6, unlike the rest, has a band round his head but no side-lock of hair. This suggested a Greek as distinct from a Jew, and in that case he must necessarily be St. Luke.

But, if so, the figures are not all Apostles. Those grouped with St. Luke may then be St. Matthew (9), St. Mark (7), and St. John (10). At this point again *graffiti* were helpful. Tradition said that St. Mark had spent his youth as a water-carrier; and on his chair is scratched a water-jar. St. Matthew sat at the receipt of custom; his *graffito* is an archway with a circle above it, presumably the city-gate with a coin in evidence. St. Luke, as a physician, has for his emblem an obvious amulet. Again, if 10 is St. John, the other beardless figure (11) must be his brother, St. James the son of Zebedee. Moreover, St. Peter (2) would naturally be balanced by St. Paul (3), and the resemblance of the older man 5 to figure 2 suggested St. Peter's brother, St. Andrew. Lastly, it was surmised that figures 12 and 4, seated respectively on the right and left hand of Christ, are St. James, the Lord's brother, and St. Jude, his nearest relatives on earth. It is claimed that figure 12 alone is clad in linen, which would suit the tradition that James despised woollen clothes even in winter and habitually wore thin linen garments. . . .

"No vessel of exactly the same shape and proportions as the Antiochene Chalice is known of a date later than the first century A.D. Such cups proved to be top-heavy and were abandoned for others of a more stable sort.

"Again, many points of the Chalice design find their best parallels in the silver work of the first century. A cup in the Boscoreale treasure represents Augustus twice over, enthroned on the obverse face as master of the world, and seated on the reverse to receive the submission of the Germans: the pose of the former figure is almost exactly that of Christ on the Chalice (Reinach, *Répertoire de Reliefs* i. 92 ff.). Eminently characteristic of first-century relief is the natural rendering of plants and animals. . . . Whether the same can be said of the portrait-figures is more problematic. . . . On the whole it may be conceded that the style of the seated figures suits best the latter part of the first century A.D., the Flavian or at latest the Trajanic age.

"But Dr. Eisen, who has succeeded in making out a strong case for an early date, is prepared to go further in the same direction. . . . With the fall of Jerusalem Antioch became the main centre of Christianity in the East. And, if so, the inner bowl of the Chalice was, not improbably, brought thither from Jerusalem, where it may well have been the very vessel used in Apostolic times by the infant Church. Indeed, a presumption is raised that it was none other than the actual Cup of the Last Supper. No wonder that in the great Syrian capital, where the disciples were first called Christians, those who obtained possession of a relic so precious lavished all the resources of first-century art upon its external embellishment.

"In 341 A.D., when the 'Golden' Basilica of Antioch, begun by Constantine the Great and finished by his son Constantius II., was consecrated, the Chalice must have been one of its most cherished possessions. Some twenty years later, in 362, Julian, uncle of Julian the Apostate, came to Antioch, closed

[Continued on page 1058.]

WITH THE PORTRAIT-FIGURES
NUMBERED ACCORDING TO REFERENCES
IN DR. EISEN'S BOOK AND THE ARTICLE
ON THIS PAGE: A DIAGRAM OF THE DECORATION
ON THE GREAT CHALICE OF ANTIOCH, INCLUDING
CONTEMPORARY PORTRAITS OF CHRIST.

"This diagram . . . shows the separation of the two groups of five figures in each. The central figure (1) in the anterior group represents Christ the Saviour. The central figure (8) in the group on the reverse represents Christ as a Youth." The other figures are identified as: (2) St. Peter; (3) St. Paul; (4) St. Jude; (5) St. Andrew; (6) St. Luke; (7) St. Mark; (9) St. Matthew; (10) St. John; (11) St. James, the son of Zebedee; and (12) St. James the Lesser.

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seven rosettes interrupted by a single significant star. It should be noticed that the Chalice, long



AS IT WAS BEFORE THE REMOVAL OF THE OXIDATION: THE CHALICE OF ANTIOCH IN THE CONDITION IN WHICH IT WAS FOUND—SHOWING (IN CENTRE) THE APOSTLE ST. JAMES THE LESSER.

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after it was made, came to be gilded, and that at two different dates. . . . There are no inscriptions on the Chalice. But, between the first and the second

A BEARDLESS CHRIST: THE ANTIOCH CHALICE "PORTRAIT."

REPRODUCED FROM "THE GREAT CHALICE OF ANTIOCH," BY GUSTAVUS A. EISEN. INTERNATIONAL COPYRIGHT BY THE PUBLISHERS, KOUGHAKJI FRÈRES, NEW YORK.



OF UNPARALLELED INTEREST IF WROUGHT BY A CONTEMPORARY ARTIST: THE FIGURE OF CHRIST THE SAVIOUR (CENTRE), WITH THOSE OF ST. PETER (LEFT) AND ST. PAUL (RIGHT) BELOW, ON THE ANTIOCH CHALICE (ACTUAL SIZE), ASCRIBED BY DR. EISEN TO THE TIME OF AUGUSTUS OR TIBERIUS.

The Antioch Chalice (described in the article opposite) is of extraordinary interest, since it is believed to contain authentic portraits of Christ and several of the Apostles by a contemporary artist who might have seen and known the originals. In his book, "The Great Chalice of Antioch," Dr. Eisen writes: "Figure 1, Christ the Saviour, is represented full face, dressed in a toga with the same identical folds as that of Augustus on the Augustus cup of the Boscoreale treasure. His beautiful and delicate features, together with the Star, the Dove, the Holy Ghost, the Plate, the Lamb, sustain the identification. His face is not distinctly Jewish. It is smooth and His hair is short, without locks. Figure 2, St. Peter, resembles his representation in the catacombs of Rome . . . according to his portrait in Viale Manzoni, in Rome, discovered a couple of

years ago. Figure 3, St. Paul, occupies the next most important seat in relation to Christ; he possesses a refined and educated face, a judicial pose and dignity, and resembles strikingly the portrait identified as his in the Viale Manzoni. . . . The representations must be considered as authentic and actual portraits for several reasons. They were made at a time when most of the personages represented were yet alive. . . . The art of the Chalice is mainly Greek and Hellenistic, and connects directly with this art as practised by the best workers and designers of the Augustan era. . . . The Chalice date is determined by its form and proportions, which can alone belong to the time of Augustus, Tiberius, and Pompeii." Augustus died in A.D. 14; Tiberius reigned from 14 to 37 A.D.; Pompeii was destroyed in A.D. 79.

CONTAINING "THE ACTUAL CUP OF THE LAST SUPPER"? THE ANTIOCH CHALICE, WITH "AUTHENTIC PORTRAITS."

PHOTOGRAPHS REPRODUCED FROM "THE GREAT CHALICE OF ANTIOCH," BY GUSTAVUS A. EISEN, INTERNATIONAL COPYRIGHT BY THE PUBLISHERS, KOUCHAKJI FRÈRES, NEW YORK.



"BOTH YOUTHFUL, WITH SMOOTH FACES": ST. JOHN (CENTRE) AND HIS BROTHER ST. JAMES THE GREATER (RIGHT BELOW), SONS OF ZEBEDEE, WITH ST. MATTHEW (LEFT).



WITH TYPICAL GREEK HEAD-BAND AND LACK OF HAIR-LOCK: ST. LUKE (CENTRE) AND (BELOW, FROM LEFT TO RIGHT) ST. ANDREW AND ST. MARK.



SHOWING THE NEW LAW (AN OPEN SCROLL IN HIS LEFT HAND) TO THE EVANGELISTS: CHRIST AS A YOUTH, AND (BELOW, L. TO R.) ST. MARK AND ST. MATTHEW.



"A REFINED AND EDUCATED FACE": ST. PAUL (IN THE CENTRE), AND (ABOVE FROM LEFT TO RIGHT) FIGURES OF CHRIST THE SAVIOUR AND ST. JUDE.



"HIS RUSTIC FACE" AND MASSIVE FIGURE INDICATING THE WATER-CARRIER: ST. MARK (CENTRE), AND (ABOVE, FROM LEFT TO RIGHT) ST. LUKE AND CHRIST AS A YOUTH.



"HIS FACE . . . IS THAT OF A MAN OF BUSINESS . . . HIS MANTLE ARRANGED WITH REGULARITY": ST. MATTHEW (CENTRE) AND (ABOVE, L. TO R.) CHRIST AS A YOUTH AND ST. JOHN.



"THE FIRST CALLED BY CHRIST TO APOSTLESHIP": ST. ANDREW (CENTRE), BROTHER OF ST. PETER, AND (ABOVE, FROM LEFT TO RIGHT) ST. JUDE AND ST. LUKE.



WITH KEYS (A GRAFFITO OF LATER DATE) SCRATCHED ON THE SIDE OF HIS CHAIR: ST. PETER (CENTRE) AND (ABOVE, L. TO R.) ST. JAMES THE LESS AND CHRIST THE SAVIOUR.

If, as has been suggested, the inner cup of the Antioch Chalice was the actual one used at the Last Supper, and the portrait-figures of Christ, with Apostles and Evangelists, on the outer carving were made, as seems probable, during the lifetime of some of the originals, in the early part of the first century, this Chalice is indeed a relic of unique sanctity and incomparable interest. In his monumental book, "The Great Chalice of Antioch" (the subject of the article on page 1058 of this number), Dr. Eisen describes it as "the earliest artistic Christian object known," and says that the figures on it "must be considered as authentic and actual portraits . . . made at a time when most of the personages represented were yet alive." Details of the figure of Christ the Saviour, illustrated on page 1059, are quoted there, along with those of St. Peter and St. Paul. "It was easy," writes Dr. Eisen, "to recognise Christ in Figure 1 (the reference numbers accord with the diagram on page 1059), St. Peter in Figure 2, and the youthful Christ in Figure 8, but the identity of the others remained doubtful until it was discovered that Figure 6 possessed a band round his head, but no hair-lock

at the side of the neck like nine of the others. This indicated that Figure 6 was a Greek and the nine others were Jewish. The only Greek possible was St. Luke, which proved that we had before us not a group of Apostles, none of whom was a Greek, but probably the four Evangelists. This led at once to the identification of Mark, Matthew, and John, the three other Evangelists, and also indicated that St. Paul was represented by Figure 3, and that Figures 12 and 4 were St. James the Lesser and St. Jude, the two nearest relatives of Christ on earth. The position of Figures 5 and 11 indicated that they were important personages in the early Church, and most likely St. Andrew and St. James the Greater, respectively brothers of Peter and John. . . . St. James the Lesser is identified by his dress, which, according to Eusebius, was always of linen, never of wool. . . . St. Andrew, the first called by Christ to Apostleship, is the oldest on the Chalice. . . . St. Mark's rustic face and mouth, and his enormously developed shoulders, hips, legs, and feet, support the statement, in the History of the Patriarchs of the Alexandrian Church, that he was a water-carrier in his youth."

THE AUTHENTIC CHRIST? ANTIOCH CHALICE FIGURES; AND ETCHINGS.

REPRODUCED FROM "THE GREAT CHALICE OF ANTIOCH," BY GUSTAVUS A. EISEN. INTERNATIONAL COPYRIGHT BY KOUCHAKJI FRÈRES, NEW YORK. ETCHINGS BY MARGARET WEST KINNEY.



BELIEVED TO BE AN ALMOST CONTEMPORARY PORTRAIT: CHRIST AS A YOUTH, DISPLAYING THE SCROLL OF THE NEW LAW—A FIGURE IN THE STYLE OF SCOPAS, ON THE ANTIOCH CHALICE.



A MODERN STUDY FROM THE FIGURE OF THE YOUTHFUL CHRIST ON THE ANTIOCH CHALICE: AN ORIGINAL ETCHING ON COPPER, BY MARGARET WEST KINNEY.



"THE ACTUAL FEATURES"? THE BEARDESS FIGURE OF CHRIST THE SAVIOUR ON THE ANTIOCH CHALICE, WITH THE LAMB, DOVE, AND PLATE OF LOAVES AND FISHES.



A MODERN STUDY FROM THE FIGURE OF CHRIST THE SAVIOUR ON THE ANTIOCH CHALICE: AN ORIGINAL ETCHING ON COPPER, BY MARGARET WEST KINNEY.

The deepest interest of the Antioch Chalice centres, of course, in the two figures of Christ, in manhood as the Saviour, and as a youth about the age of twelve. If, as is believed, they are veritable portraits, they change completely the traditional type of the head, always hitherto represented with a beard. Of the younger figure, Dr. Eisen says in his book, "The Great Chalice of Antioch": "The remarkable face is in the style of the sculptor Scopas, indicating that the artist had studied the great works of that Greek master. Christ is here symbolically displaying the scroll of the Law to the four Evangelists seated around him, thereby, as it were, prophesying his own future mission." The arrangement of the vines enclosing the figure is said to be

similar to that in the ancient use of the water divining-rod. Over the figure of Christ in manhood is a dove, and just below the right hand (on the left in the photograph) is a lamb, with the plate of loaves and fishes above it. "The head and face," writes Dr. Eisen, "though worn, are still marvellous in expression. . . . The chin appears beardless. . . . The expression of this marvellously executed face seems to vibrate with ecstasy. If ever divine beauty and spirituality have been expressed by an artist, they are here mingled in a manner rarely, if ever, seen in sculpture and painting. Indeed, this face shows a strong personality and individuality that help to convince us that these are the actual features of Christ the Saviour."

ROYALTY AT THE FLOWER SHOW: ROCK GARDENS AND FORMAL GARDENS.

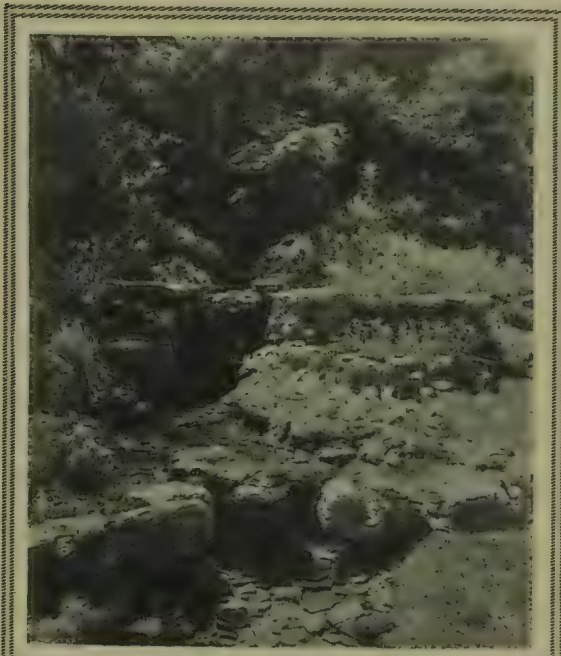
PHOTOGRAPHS OF GARDENS TAKEN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS." THAT OF THE ROYAL PARTY BY G.P.U.



A PRIZE-WINNING FORMAL GARDEN: THE EXHIBIT OF MESSRS. W. H. GAZE AND SONS, OF KINGSTON-ON-THAMES.



ALSO AWARDED A PRIZE AMONG THE FORMAL GARDENS: THAT SHOWN BY MESSRS. J. CHEAL AND SONS, OF CRAWLEY.



WITH THE NATURAL EFFECT OF A MOORLAND STREAM: A ROCK-GARDEN BY MESSRS. S. PULHAM.



WITH PICTURESQUE STONEMWORK AND STATUARY: A FORMAL GARDEN BY ITALIA HOUSE, WIGMORE ST.



WITH ROCK-WORK OF DERBYSHIRE MILLSTONE GRIT: A ROCK GARDEN BY MESSRS. HODSON, OF NOTTINGHAM.



WITH A POWERFUL FOUNTAIN SUITABLE FOR A LARGE GARDEN, AND FLOWERING BUSHES: A FORMAL GARDEN BY MESSRS. CARTER, OF RAYNES PARK.



THE KING AND QUEEN AT THE CHELSEA FLOWER SHOW: THEIR MAJESTIES AT THE PRIZE-WINNING FORMAL GARDEN OF MESSRS. R. NEAL AND SONS.

The King and Queen visited the great Spring Flower Show of the Royal Horticultural Society at Chelsea on the opening day, May 26. Their Majesties were much interested in all they saw, and on leaving expressed their delight in the wonderful exhibits. Other royal visitors present on the same day were Prince Henry, the Duke of Connaught, Queen Marie of Roumania, and the Infanta

Beatrice of Spain. Among the formal gardens, the highest awards were given to those of Messrs. W. H. Gaze and Sons, of Kingston-on-Thames, Messrs. J. Cheal and Sons, of Crawley, Sussex, and Messrs. R. Neal and Sons, of Trinity Road, London, S.W. The first award for rock-gardens, with the Society's gold medal, went to Messrs. T. R. Hayes and Sons, of Keswick.

THE ART OF SIME: A FANTASY OF SEA AND STORM.

FROM THE DRAWING BY S. H. SIME. (COPYRIGHT.)



"THE SHIP COMES HOME": BY S. H. SIME—A CHARACTERISTIC VISION OF THAT GREAT IMAGINATIVE ARTIST, WHOSE FIRST PUBLIC EXHIBITION WAS RECENTLY OPENED IN LONDON.

Mr. Sidney H. Sime, whose wonderful imaginative fantasies have often figured in our pages, is an artist with a great reputation among a devoted following, but one who has not hitherto sought publicity or courted academic honours. It was all the more interesting therefore to learn that his first public exhibition was to open at the St. George's Gallery, in George Street, Hanover Square, on June 5.

Writing of him in our issue of November 25, 1922, Major Haldane Macfall not only claimed him as "amongst the outstanding genius of our age" in art, but declared further that "Sime is one of the most exquisite, as he is one of the most original, poets of our time. I know no man's letters written with such uncalculated mastery over literary expression. Sime creates literature as a bird

[Continued opposite.]

THE ART OF SIME: A FANTASY OF THE CHASE IN ELFLAND.

FROM THE DRAWING BY S. H. SIME IN "THE KING OF ELFLAND'S DAUGHTER," BY LORD DUNSANY. BY COURTESY OF THE PUBLISHERS, MESSRS. G. P. PUTNAM'S SONS.



"HUNTING THE UNICORN": MR. S. H. SIME'S WONDERFUL FRONTISPIECE TO LORD DUNSANY'S NEW FANTASTIC STORY,
"THE KING OF ELFLAND'S DAUGHTER."

(Continued.)

sings—I sometimes wonder whether he ever knows that he is creating it—he flings you off a prose poem in a letter for the burning." Thus, he describes his drawing above (on the left-hand page) entitled "The Ship Comes Home," in the following characteristic fragment: "With stored memories of the many-voiced sea: tumult, shock and moaning—carol and lullaby with rage thrashing, heaving, tossing, rolling; and soft syren flutings murmuring in the green caverns of ocean. Kissing and smiting the frowning rocks, in utter abandon howling with desolation; chanting deep bass to the dome of heaven and the divining stars—and soft melodies to the moon. Sing no song of the sea, for the sounding sea shall sing forever its own song. With many memories the ship comes home, at long last to its long home." Both as poet and artist, Mr. Sime has a humorous vein

which was delightfully displayed by his collaboration with Mr. Josef Holbrooke in a book of nonsense verse and music for children called "Bogey Beasts" (noticed in our issue of February 23). With Lord Dunsany, of course, he has long collaborated as illustrator of the latter's fantastic fairy tales, which afford the happiest inspiration for the artist's pencil. An early series of these tales, with the inimitable Sime drawings, appeared some years ago in the pages of our house-mate, the "Sketch." The latest example of this happy partnership is Lord Dunsany's new book, "The King of Elfland's Daughter," a story of a famous hunter, who has many strange adventures in the magic forest. We reproduce above Mr. Sime's exquisite frontispiece, "Hunting the Unicorn," which indicates the character of the tale.

"SEWN IN FROM HEAD TO FOOT": THE IGNORANT KAISER.

"TWELVE YEARS AT THE IMPERIAL GERMAN COURT." By COUNT ROBERT ZEDLITZ-TRÜTZSCHLER.*

SO Brummellised of body was Prince Frederick Leopold of Prussia that a fainting attack on parade merely confirmed suspicion when it was found that "nothing could be undone, since he was sewn in from head to foot." Remembering, History may mitigate the vagaries of the All Highest William II., German Emperor and King of Prussia, an apostle of absolutism swathed in egotism: "he was sewn in from head to foot" by sycophants who had forgotten how to walk any way but backwards and won tolerance or favour by holding office without opinion and parroting "At your service" and "As your Majesty commands."

His faults were not altogether of his own making, although, obviously, he had a natural aptitude for imperiousness. Count Robert Zedlitz-Trützschler echoed sane summings-up when he wrote: "Unfortunately it is an inevitable consequence of the life of a man in a position so exalted as William the Second's, that every path is more or less made smooth for him, and that he must, to the end of his days, remain ignorant of much that ordinary mortals learn only through the constant struggle to cope with the difficulties of life. There can be no other explanation of the Emperor's profound ignorance of the world, of his utter inability to judge men aright, his arrogance, his obstinacy, his overweening vanity, his readiness to lend an ear to adroit flattery. These are the reasons why in many respects he has never grown up."

With equal truth, he added: "How different was the development of the Emperor's near relative, King Edward VII., whose natural gifts were so similar. At a very early age he shook off the cramping shackles of court constraint. . . . In intercourse on equal terms with friends of his own age he had to swallow many a blunt word, and, in association with other young men at play and in their common enjoyments, he won through to knowledge of mankind and experience of life. . . . In such differences of education and manners of life lay the deep roots of those misunderstandings between the two rulers, which were destined to be so fatal to Germany."

It was, in fact, Man of the World versus King of the Court. And the King of the Court became almost as a King's Jester, more regal than his royal master, yet a figure of fun! The game of Fool the Emperor went on merrily.

Such "news" as William II. read was supplied in snippets by his Foreign Office or by the Ministry most concerned; his sport was so ingeniously controlled that he could not fail to have a good bag; none told him the truth, for he was repelled by it; even his much-boomed Kadinen Brick Works were subsidised and then lost money, although he was convinced of their commercial success; and the report that one of his cows was yielding forty litres of milk a day enthralled him! As for manoeuvres, they were a spectacular farce. "You must not go too far." "You must stage-manage a fine show." "He prefers massed attacks." "The main battle must be here, because cavalry cannot attack anywhere else." Those were the orders. Men and horses were held in secret reserve, to act as substitutes for the weary, that the endurance of the troops might seem unsurpassable; regiments arrived by train and were kept hidden in billets until the appointed time, that they might not show signs of the arduous marches they were supposed to have undertaken; and there is the story of the Pioneers. Count Robert noted, in 1908: "Some days ago we had a conference with Major von K., of the Headquarters Staff, about the manoeuvres. I gathered the information that in future a company of the Pioneers of the Guard is always to be present at the Imperial Manœuvres, which this year are in Alsace. The reason was that last year the boiler in the bathroom of the Emperor's quarters was not in order." Thus the War Lord went forth to battle!

Can it, then, be wondered at that the Kaiser und König thought grandiosely; that he could counter a doctor who called an Imperial indisposition "a little cold" by drawing himself up to his full height and saying seriously: "A big cold; everything with me is big"; that whenever he went to hear "The Flying Dutchman" at the Opera he donned naval uniform; and that he was so enamoured of his colonelcies of foreign regiments that, according to the narrator, "the way in which he kept up relations with his English Regiment (the 1st Royal Dragoons) bothered the authorities in London so much that they sent it to India, although it was one of those which had the privilege of always being stationed at home except in war time."

Well might the Empress Frederick say, in 1905: "Pray do not believe for a moment that my son

"There can be no question of any action of the German Fleet against the British Fleet. The English Fleet has such numerical superiority that the German Fleet, even if it were led with the utmost skill and showed the greatest courage, even if it were sacrificed entirely, could only destroy one-half of England's sea-power; consequently the English with their undisputed superiority could completely blockade our coasts. It would be a crime to sacrifice the German Fleet. On the other hand, since the relations between France and England are so cordial that they may almost be called allies, we should, in this serious situation, keep on good terms with England, and attack France." Upon which the Count commented in his diary: "This eccentric proposal is characteristic of him, and shows how even an intellect as powerful as that of the Emperor can be entirely captured and misled by imagination. England would surely like nothing better than to see us embroiled with France, for Germany, which is England's strongest competitor in the world market, would then have her hands full. If Germany were thus paralysed, and if, in addition, England had a pretext for blockading the German coast, she would be entirely rid of the competition which is so troublesome to her. In other words, the solution of the difficulty which the Emperor suggested would be the worst possible for Germany, and so favourable for England that she herself could hardly dare to hope for it."

A little later is the note: "The Emperor is particularly fond of letting his imagination dwell on what would happen if the Baltic Fleet were to cruise round Africa instead of the Far East, and suddenly to descend on the coast of India, which is practically unprotected. In his heart of hearts he is not at all well disposed to England, and therefore loves to busy himself with thoughts of a possible revolution in India, and peace at any price with Japan, to be followed by a Russian invasion from the north-west."

In February 1910, we find: "Yesterday his Majesty expressed the opinion that England was played out; that the upper classes of society were utterly demoralised, that corruption and incapacity were rampant in the Army and Navy, and worst of all, that the industrial and economic life of the British Empire was in a state of stagnation. This, he said, showed how, in her development, England had arrived at a state of hypertrophy, and would be unable to keep her place in the competition among nations. Everywhere the growing deterioration was glaringly evident, and the world would see the decay and ruin of the British World-Empire proceed at alarming speed."

On the more personal side, under the date Oct. 10, 1905: "Yesterday the Emperor told us that he had requested Lascelles, the English Ambassador, to ask the King of England whether he wished to pick a quarrel, or why else he had travelled through Germany without taking any notice of him. Lascelles

had been instructed by the King of England to answer: 'The King is annoyed because the Emperor is always spreading gossip about him all over Europe, and therefore felt he could not visit him.' This reminds me that not long ago Count Eulenburg said to Sir F. Lascelles: 'There was a time when you were always so agreeable and cordial to us, but now you seem to be just the opposite.' The British Ambassador answered with a friendly smile: 'If I had told London everything that your All Highest master has said, we should have had war between England and Germany at least twenty times.'

So one might quote on many themes, and demonstrate in detail how the official "straws" showed which way the Imperial "wind" blew! It was all very like "The Emperor's New Clothes"! Suffice it to recommend Count Robert's "dialogue with himself" as an artless, impartial, enlightening narrative which has special value in that it has not been retouched since it was written pessimistically in the days before the Great War.

E. H. G.



ITALIAN GRAND OPERA AT COVENT GARDEN: SOME OF THE PRINCIPAL SINGERS.

"Rigoletto" was the opera chosen to open the Italian portion of the Grand Opera season at Covent Garden, on June 4, with Mme. Maria Ivoguen as Gilda, Miss Virginia Perry as Maddalena, and Mr. Joseph Hislop as Il Duca. "Tosca" was fixed for the 5th, with Mr. Alfred Piccaver as Mario Cavaradossi.

Photograph No. 1 by S'Ova, Vienna; No. 2 by Vaughan and Freeman; No. 4 by De Marchi Carlo, Milan; No. 5 by Flodin; and No. 6 by Apeda, New York.

ever does anything for any other reason but vanity." Well might von Tschirschky say, a year later: "We are all the Emperor's victims: he is our cross."

Yet, in fairness, it must be recalled that, despite his frequent boorishness, his horse-play, his caprices, his unconquerable desire to travel from home trammels, his mailed fist, his indiscretions of speech, his dangerous, undiplomatic telegrams, his inordinate love of the garish, he had personal magnetism and a superficial knowledge of many things which impressed his hearers; he was a keen observer with a royal memory; he was sincerely religious; and his devotion to his conception of his duty was strong even to obsession. Had he been better balanced, he would have made his country; as it was he broke it.

Such was the ruler who found in Edward VII. an antithesis, and in England a potential enemy. Count Robert is enlightening on his master's views between 1903 and 1910.

The Dogger Bank incident between this country and Russia, in 1904, led the Kaiser to remark:

* "Twelve Years at the Imperial German Court." By Count Robert Zedlitz-Trützschler, former Controller of the Household of William II. (Nisbet and Co.; 15s. net.)

THE GRANDEUR OF SOUTH AFRICA: A CAPE ARTIST'S SUNLIT PICTURES.

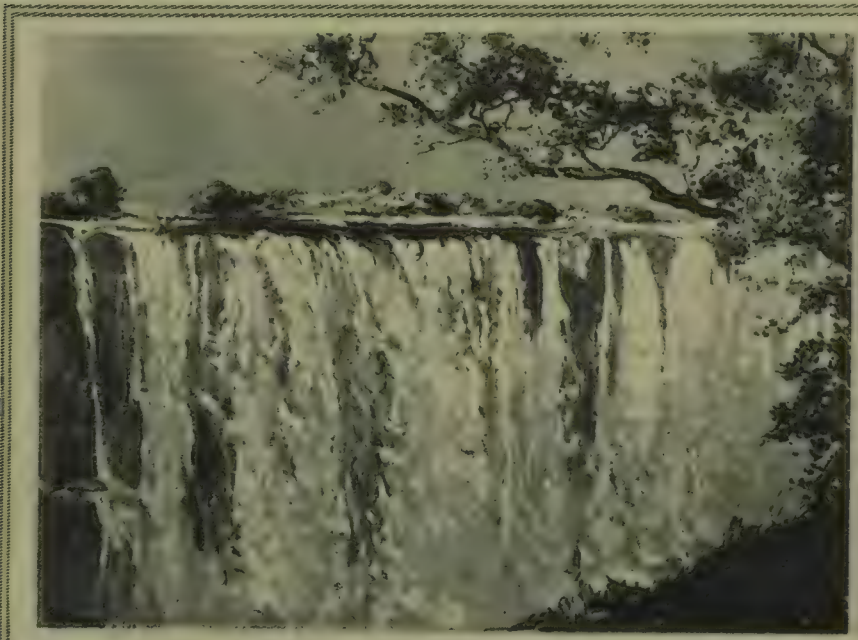
FROM THE PAINTINGS BY MR. R. GIVelo GOODMAN, EXHIBITED AT THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS.



WITHOUT ITS "CLOTH" OF CLOUD: "DAWN ON TABLE MOUNTAIN,"
AN OIL PAINTING BY R. GIVelo GOODMAN.



WITH ITS "CLOTH" OF CLOUD: "TABLE MOUNTAIN, FROM NEWLANDS,"
AN OIL PAINTING BY R. GIVelo GOODMAN.



SOUTH AFRICA'S MIGHTY CATARACT: "THE GREAT FALLS," AN OIL PAINTING
OF THE VICTORIA FALLS, BY R. GIVelo GOODMAN.



CLOSELY RESEMBLING THE SOUTH AFRICAN PAVILION AT WEMBLEY: "GROOTE
CONSTANTIA," THE FAMOUS HOME OF SIMON VAN DER STAL—AN OIL PAINTING.



SOUTH AFRICA'S GRAND MOUNTAIN SCENERY: "THE SENTINEL," ON THE GREAT DRAKENSBURG
—A PASTEL BY R. GIVelo GOODMAN, EXHIBITED AT THE ROYAL INSTITUTE.



"THE SOUND OF SMOKING WATERS": RAPIDS IN THE PRECIPITOUS
RAVINE BELOW THE VICTORIA FALLS—A PASTEL.

The King and Queen recently paid a private visit to the Royal Institute of Painters in Water Colours, to see the remarkable pictures of South Africa by Mr. R. Givelo Goodman, who hails from that country. His home is at Newlands House, formerly Government House, six miles from Cape Town, from which, as one of the above illustrations shows, he has a magnificent view of Table Mountain. Their Majesties were especially impressed by the wonderful effect of South African sunshine which the artist has succeeded in imparting to his work. The pictures, it may be mentioned, are not for sale, and several of them have been lent for the Exhibition by their owners, including Mr. Walter Butcher, Mr. A. Buchanan, and Mr. Colin Lawrence. The South African Pavilion at Wembley (illustrated in our issue of May 24) bears a close resemblance to the famous house, Groote Constantia, seen above.

“AND THE FLOODS CAME”: REMARKABLE SCENES AT

PHOTOGRAPHS BY I.J.



WITH WATER REACHING THE ROOFS OF THE MARQUEES: THE FLOODED SITE OF THE THREE COUNTIES AGRICULTURAL SHOW, NEAR WORCESTER.



ABANDONED OWING TO THE FLOODS: THE THREE COUNTIES' AGRICULTURAL SHOW AT PITCHCROFT—THE CATTLE MARKET PENS UNDER WATER.



VENETIAN SCENES IN WORCESTER OWING TO THE WORST FLOOD EXPERIENCED FOR NEARLY FORTY YEARS: HOUSES INUNDATED, STREETS CONVERTED INTO CANALS, AND PEOPLE GOING ABOUT IN BOATS AND PUNTS.



SHOWING THE WATER APPROACHING TWO WALL-PLATES RECORDING THE HIGH-WATER MARKS OF FLOODS IN 1796 AND 1886: A BOY WADING IN WORCESTER.



FLOODS IN NORTHUMBERLAND: A TRAIN ENTERING THE STATION AT SEATON DELAVAL, WHERE THE TRACK WAS THREE FEET UNDER WATER OVER A WIDE AREA.

The exceptional rainfall of recent weeks caused extensive floods and much damage in various parts of the country. Worcester and the surrounding districts suffered especially from the overflowing of the Severn and its tributary the Teme. The Severn rose 19 ft. within 24 hours, and caused an enormous volume of water to flow through the city. There has not been a disaster on such a scale for nearly forty years, as indicated by the two wall-plates shown in the left-hand illustration in the lower row above. The inscription on the smaller left-hand plate reads: "On 14 May 1886 the flood rose to the lower edge of this plate." That on the larger plate adjoining it is: "On 12 February 1796 the flood rose to the lower edge of this plate." The Three Counties Agricultural

WORCESTER AND ELSEWHERE CAUSED BY THE RECENT RAINS.

THE "TIMES," AND TOPICAL.



WITH A SWAN IN HIS ELEMENT, AND PEOPLE ENTERING THEIR HOMES, BY LADDERS FROM BOATS, THROUGH THE FIRST-FLOOR WINDOWS: A FLOOD SCENE IN WORCESTER, WHERE THE WATER WAS THREE FEET DEEP ON THE GROUND FLOOR OF HOUSES, WITH FURNITURE FLOATING ABOUT.

Show near Worcester had to be abandoned, since, as seen in our photograph, the water on the show-ground reached to the roofs of the tents and marquees. Tons of timber were drifting about, and some of the wooden buildings floated bottom upwards. In Worcester itself the electricity supply was cut off, through water entering the power station, and the tramway services were completely stopped. Hundreds of houses were inundated to a depth of three feet on the ground floor, where furniture floated about, and the inhabitants were driven to the upper rooms, which they entered through the windows by ladders from boats. The streets became canals, and the city took on the aspect of Venice. Similar scenes occurred in Herefordshire, Durham, and Northumberland.

WINCHESTER COLLEGE HONOURS ITS 500 DEAD: THE NEW WAR CLOISTER.

PHOTOGRAPHS BY G.P.U., FARRINGTON PHOTO CO., AND H. W. SALMON, WINCHESTER.



SPEAKER IN REPLY TO THE DUKE OF CONNAUGHT: LORD GREY OF FALLODON, WITH LADY GREY.



DEDICATOR OF THE NEW CLOISTER: BISHOP TALBOT (CENTRE) FORMERLY BISHOP OF WINCHESTER, WITH THE PRESENT BISHOP, IN THE PROCESSION.



THE HEADMASTER OF ETON AT WINCHESTER: DR. ALINGTON, WITH MRS. ASQUITH AND MR. ANTHONY ASQUITH.



BUILT TO COMMEMORATE 500 OLD WYKEHAMISTS WHO FELL IN THE WAR: THE NEW CLOISTER—THE WEST AISLE.



SHOWING PART OF THE INSCRIPTION ON THE INNER WALL: ANOTHER VIEW OF THE CLOISTER WITH THE CENTRAL MEMORIAL CROSS.



DESIGNED AS AN ENTRANCE TO THE SCHOOL FOR COMMONERS IN KEEPING WITH THE OLDER ARCHITECTURE: THE NEW CLOISTER.



THE ROYAL OPENER: THE DUKE OF CONNAUGHT (CENTRE) BETWEEN LORD SELBORNE (LEFT), WARDEN, AND DR. M. J. RENDALL (RIGHT), HEADMASTER, WALKING IN PROCESSION THROUGH THE NEW MEMORIAL CLOISTER.



SHOWING (FROM LEFT TO RIGHT) IN SECOND ROW, LORD SELBORNE, THE DUKE OF CONNAUGHT, AND THE HEADMASTER, AND, IN THE FRONT ROW, GENERAL SEELY, MR. H. A. L. FISHER, AND LORD GREY: THE PROCESSION.

The Winchester College War Cloister was opened by the Duke of Connaught and dedicated by Bishop Talbot, formerly Bishop of Winchester, on May 31. Among those present were the Earl of Selborne, Warden of the College; Viscount Grey of Fallodon; the Headmaster, Dr. M. J. Rendall; the Headmaster of Eton, Dr. Alington; Mr. H. A. L. Fisher, ex-Minister of Education; Major-General Seely, M.P., Lord Lieutenant of Hampshire; and Mrs. Asquith, with her son Anthony. The Duke of Connaught in the course of his speech said: "Five hundred, alas, paid the last tribute and fell on the field of battle. There were 2330 who went out from Winchester. . . . Besides the 500 killed, 450 were wounded, 870 were decorated, and 4 Victoria Crosses were gained." Lord Grey spoke to thank the Duke of Connaught for opening the Cloister. This new Cloister was erected with the money remaining over after provision had been made for the education of

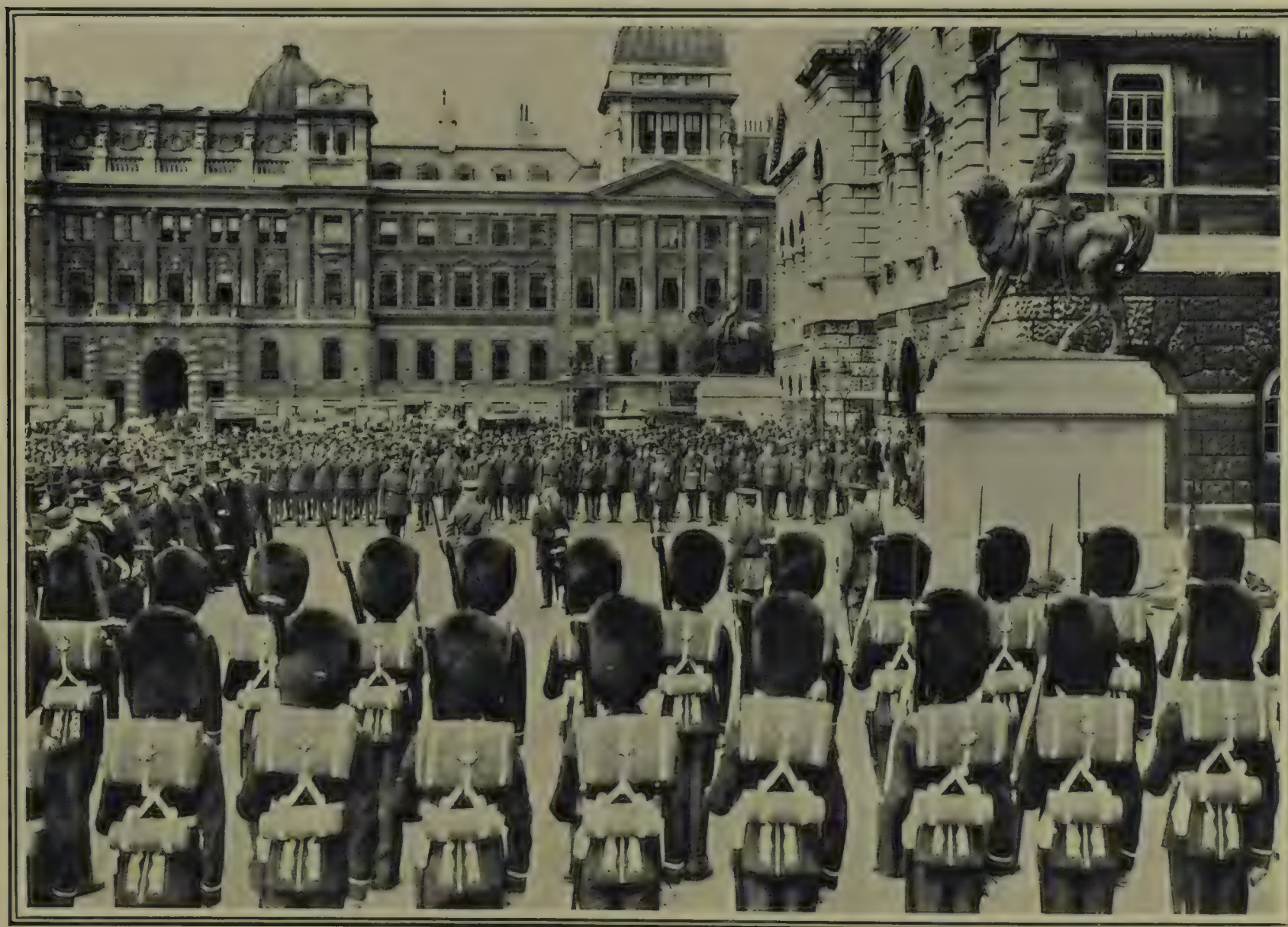
the sons of Wykehamists who fell in the war, and a new monolith altar had been placed in the Chapel. The architect was Mr. Herbert Baker, A.R.A., and the sculptors, Messrs. Alfred Turner and Charles Wheeler. Speaking of the Cloister, the architect says it was inspired by an ideal "to create an entrance through which Commoners on entering the School grounds should be brought under architectural influences to some small degree comparable with those designed by the founder." Inside on the walls are the tablets recording the names and regimental particulars of the 500 who fell. Right round the inner wall is an inscription composed by the Headmaster beginning: "Thanks be to God for the service of these 500 Wykehamists who were found faithful unto death amid the manifold chances of the Great War." The inscription forms a frieze 9 ft. from the ground, and is in 11-inch letters of Lombardic Script.

THE ONE; AND THE TWENTY THOUSAND: MEMORIALS OF VALOUR.

PHOTOGRAPHS BY C.N., AND G.P.U.



IN HONOUR OF 20,000 GLASGOW MEN WHO FELL IN THE GREAT WAR, OUT OF THE 200,000 FROM THAT CITY WHO SERVED: THE CENOTAPH IN GEORGE SQUARE, GLASGOW, UNVEILED BY FIELD-MARSHAL EARL HAIG.



IN HONOUR OF A GREAT SOLDIER, WHO DIED IN FRANCE WITHIN SOUND OF THE BRITISH GUNS: THE EQUESTRIAN STATUE OF LORD ROBERTS UNVEILED ON THE HORSE GUARDS' PARADE BY THE DUKE OF CONNAUGHT.

Glasgow sent 200,000 men to the Great War, and of these 20,000 laid down their lives. They are commemorated by the fine granite Cenotaph unveiled by Earl Haig in George Square, Glasgow, on May 31. The monument was designed by Sir John Burnet, architect, and Mr. Ernest G. Gillick, sculptor. The dedication was performed by the Rev. Dr. L. MacLean Watt, Minister of Glasgow Cathedral. A huge crowd attended the ceremony, and joined in singing Kipling's Recessional, led by the Cathedral Choir and the band of the Royal Scots Fusiliers.—On May 30 the Duke of Connaught unveiled on the Horse Guards' Parade the statue

erected by Parliament in memory of the late Field-Marshal Earl Roberts. It is a replica of the statue of him erected by the people of India at Calcutta, but it is reduced in size to correspond with the statue of Lord Wolseley on the other side of the Parade. Earl Roberts is shown in the uniform he wore on his Afghan Campaign, mounted on his favourite charger Volonel, the only horse ever authorised to wear medals (presented by Queen Victoria). Lord Roberts rode Volonel at the Diamond Jubilee. An inscription records briefly his career, mentioning that he was born in India in 1832, and died in France in 1914.

THE FIRST DERBY WON BY A DESCENDANT OF THE FOUNDER FOR 137 YEARS: LORD DERBY'S VICTORY.

PHOTOGRAPHS BY H.N.A. AND C.N.



AN EASY FIRST BY SIX LENGTHS: LORD DERBY'S SANSOVINO (T. WESTON UP), WINNING FROM LORD ASTOR'S ST. GERMAN'S AND MR. S. TATTERSALL'S HURSTWOOD.

Lord Derby's Sansovino, which had displaced the Aga Khan's Diophan as favourite in the late betting on the previous evening, won the Derby on June 4 in a canter by six lengths. Sansovino was ridden by T. Weston. There was only a neck between Lord Astor's St. Germans (F. Bullock up), which came in second, and Mr. S. Tattersall's Hurstwood (V. Smyth up), which was third. Lord Derby was delighted with his victory, which was very popular, as not only had he never before won the great race founded by his ancestor, but no Lord Derby had won it since the owner of Sir Peter Teazle in 1787. Two days before this year's race, Lord Derby, speaking at the Press Club luncheon, said: "I have seriously thought of changing my nationality, because I saw it stated that a certain Mr.

THE FIRST OF HIS LINE TO WIN THE RACE THAT BEARS HIS NAME SINCE THE VICTORY OF SIR PETER TEAZLE IN 1787: LORD DERBY LEADING IN SANSOVINO (T. WESTON UP) AFTER THE RACE.

MacGillman had won the Roumanian Derby twenty-six times, and yet my family has been trying for 137 years to win the English Derby. If I had to give a tip I should say, with a field of thirty-one running, put all the names into a hat, draw out one, and back it. My own horse is very well. I have got a good jockey, and the best trainer in England (the Hon. George Lambton). Last year I told you that if you backed my horse you would have a good run for your money. I think if you back Sansovino you will have a good run for your money. But, unless Mr. Lambton has done it in the last twenty-four hours, the horse has had no practice in swimming." This was, of course, a humorous allusion to the weather. There was heavy rain on the day of the race.

AT HOME AND ABROAD: A PICTORIAL BUDGET OF CURRENT NEWS.

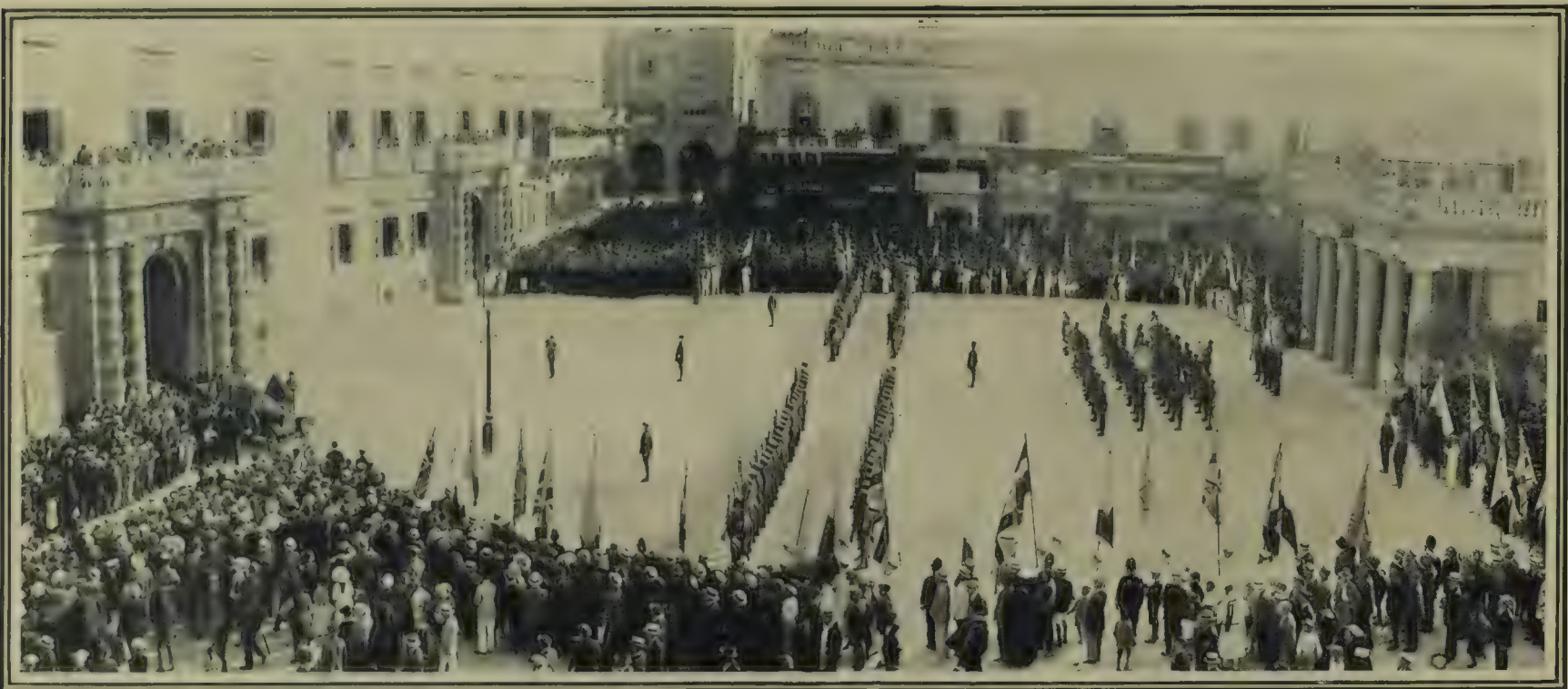
PHOTOGRAPHS BY I.B., SPORT AND GENERAL, GRAND STUDIO (VALLETTA), AND L.N.A.



THE FIRST LABOUR SECRETARY FOR WAR REVIEWS THE RHINE TROOPS: MR. STEPHEN WALSH (IN FROCK COAT) TAKING THE SALUTE AS THE HEAVY ARTILLERY MARCHES PAST.



AFTER FLYING FROM CROYDON TO COLOGNE: MR. STEPHEN WALSH SECRETARY FOR WAR, AT THE SALUTING-POINT DURING THE REVIEW.



LEAVING AMID DEMONSTRATIONS OF GRATITUDE AN ISLAND WHICH HE FOUND FIVE YEARS AGO IN A STATE OF RIOTOUS DISCONTENT: FIELD-MARSHAL LORD PLUMER (IN CARRIAGE ON LEFT, WITH LADY PLUMER) DRIVING OUT OF THE PALACE AT VALLETTA AT THE END OF HIS SUCCESSFUL FIVE YEARS' GOVERNORSHIP OF MALTA.



PAGEANTRY AT HATFIELD: LORD AND LADY HAYES (IMPERSONATED BY THE HON. MICHAEL SCOTT AND LADY GRANBY) IN THE PROCESSION TO CAMPION'S MASQUE IN 1607.

Mr. Stephen Walsh, M.P., Secretary of State for War, accompanied by his wife, travelled by aeroplane from Croydon to Cologne on the morning of May 30, arriving in time for the Army Council's review of the British Army of the Rhine a few miles outside the city. Mr. Walsh drove in a motor-car down the long line of troops, accompanied, on horseback, by General Sir A. Godley, G.O.C.-in-C., Lieut.-Gen. Sir Robert Whigham (Adjutant-General), General Burguet, commanding the Belgian Army on the Rhine, and General Brécard, commanding the 33rd French Army Corps at Bonn. After the inspection Mr. Walsh took the salute during the march-past.—Lord Plumer, who had been Governor of Malta since 1919, received a great public demonstration when he left the island, with Lady Plumer, on May 15,



THE DUCHESS OF YORK AT HATFIELD PARK FOR THE PAGEANT: RECEIVING PURSES, PRESENTED BY LITTLE GIRLS, IN AID OF THE HERTFORDSHIRE NURSING ASSOCIATION

at the end of his term of office, already extended at the request of the new Legislature established during his Governorship. When he reached Malta in 1919, there were riots, due to 15,000 men (in a population of under 250,000) having been thrown out of work by demobilisation; the streets were patrolled, and machine-guns were posted throughout the town.—The Hatfield Pageant in aid of the Hertfordshire Nursing Association was witnessed on the concluding day (May 31) by the Duchess of York, to whom purses were handed by a number of children: The pageant represented the Court of James I. going to attend the masque written by Thomas Campion in 1607 in honour of the marriage of Lord Hayes and Honora, daughter of Lord Denny. It was originally played at Whitehall.

PHOTOGRAPHS BY TELEPHONE WIRE: THE COMING OF THE PICTOGRAM.

PHOTOGRAPHS BY THE AMERICAN TELEPHONE AND TELEGRAPH CO. SUPPLIED BY UNITED, SPORT AND GENERAL, AND TOPICAL.



TRANSMITTED BY TELEPHONE WIRE FROM CLEVELAND TO NEW YORK (NEARLY 400 MILES): A REMARKABLE PHOTOGRAPH OF THE HIGH LEVEL BRIDGE AT CLEVELAND, OHIO.



PRESS PORTRAITURE BY WIRE: A PHOTOGRAPH OF PRESIDENT COOLIDGE TRANSMITTED BY TELEPHONE WIRE.

SCIENCE is bringing into daily life a new wonder in the electrical transmission of pictures over long-distance telephone wires. On May 19, at Cleveland, Ohio, fifteen photographs were transmitted by wire to New York, nearly 400 miles, by a new process recently perfected by the American Telephone and Telegraph Company. The photographs, which showed street and river scenes, besides figure groups, were successfully reproduced in the "New York Times." The transmission of each picture took only four or five minutes, and one was reproduced 44 minutes after it was taken. The purpose of the

(Continued opposite.)



(Continued.)

test was to demonstrate to the Press the capabilities of the new method, and the results were regarded as placing it on a commercial basis. The system, developed by the engineers of the American Telephone and Telegraph Company and the Western Electric Company, is the outcome of work covering several years, and is simple, rapid, and accurate. The apparatus in its present form represents the association of many recent inventions, together with standard types of telephone and telegraph apparatus, re-adapted to this new use. The simplicity of the method is such that a positive transparency film supplied

(Continued below.)

HOW THE PHOTOGRAPHS TRANSMITTED OVER TELEPHONE WIRES FROM CLEVELAND, OHIO, WERE RECEIVED IN NEW YORK: THE RECEIVING-APPARATUS WITH THREE OPERATORS AT WORK, ONE EXAMINING A RESULT.



A GROUP PHOTOGRAPH TRANSMITTED BY TELEPHONE WIRE TO NEW YORK: TWO BASEBALL PLAYERS IN THE OPENING GAME AT CLEVELAND.

SENT OVER TELEPHONE WIRE NEARLY 400 MILES, LIKE THE OTHER ILLUSTRATIONS: A PHOTOGRAPH OF PRESIDENT AND MRS. COOLIDGE.



(Continued.)

by any photographer is suitable for transmission. A picture 5 inches by 7 inches can be transmitted in a little less than five minutes. It is received in such form that, after ordinary photographic development, it is ready for newspaper or other reproduction. Line drawings, printing, and handwriting can also be transmitted. As films can be used for transmission while still wet, this system eliminates delay caused by drying. The film upon which a picture has been transferred is inserted in the transmitter simply by rolling it up in a cylindrical form. During operation a very small and intense beam of light shines through the film on to a photo-electric cell within. The film is rotated at a uniform speed and by means of a screw mechanism is caused to advance parallel to the axis of the cylinder. The motion of the light relative to the cylinder is therefore the same as that of a phonograph needle relative to a cylindrical record. In

this way, each minute portion of the picture in turn affects the intensity of the light reaching the photo-electric cell. This variation in the amount of light striking the sensitive surface of the cell gives rise to a current which, through the agency of a vacuum tube amplifier and modulator, controls the current flowing through the telephone line. At the receiving-end an unexposed photographic film is rotated under a beam of light in a manner similar to that at the transmitting end. The two films are caused to rotate at exactly the same speed, and the impulses starting from the photo-electric cell at the sending-end control, by means of a new device known as a light-valve, the amount of light reaching the film at the receiving-end. The receiving-apparatus at New York is installed in the main office of the American Telephone and Telegraph Company at 195, Broadway. The system is also applicable to radio transmission of pictures.

EVENTS OF THE WEEK: INTERESTING NEWS BY PHOTOGRAPHY.

PHOTOGRAPHS BY ROUGH, SPORT AND GENERAL, THE "TIMES," AND PHOTOPRESS.



WINNERS OF THE INTERNATIONAL TRIAL POLO MATCH: THE TRIAL TEAM (L. TO R.) MR. L. LACEY, LORD CHOLMONDELEY, MAJOR G. H. PHIPPS-HORNBY, AND MAJOR T. W. KIRKWOOD.



"THE REST" TEAM BEATEN IN THE INTERNATIONAL TRIAL POLO MATCH: (L. TO R.) WING-COM. P. K. WISE, MAJOR E. G. ATKINSON, MAJOR F. B. HURNDALL, AND LIEUT.-COL. T. P. MELVILL.



THE DAVIS CUP (LAWN-TENNIS) MATCHES AT EDGBASTON: (L. TO R.) MR. J. B. GILBERT (GREAT BRITAIN) BEATEN BY SENOR MANOEL ALONSO (SPAIN).



A GREAT EXPLOSION NEAR A ROUMANIAN ROYAL PALACE OCCUPIED BY THE KING: AN AMMUNITION DEPOT BLOWING UP NEAR BUCHAREST.



THE DAVIS CUP MATCHES AT EDGBASTON: (L. TO R.) MR. J. D. P. WHEATLEY (GREAT BRITAIN), WHO BEAT SENOR E. FLAQUER (SPAIN).



A LIBERAL "CHEQUERS": DUNFORD HOUSE, ON THE SITE OF COBDEN'S BIRTHPLACE, PRESENTED BY HIS DAUGHTER, MRS. FISHER UNWIN, AND HER HUSBAND TO THE PARTY.

In the International Trial polo match at Roehampton on May 31, the Trial team beat "The Rest" by 7 goals to 4.—In the second round of the Davis Cup lawn-tennis matches, played at Edgbaston, Birmingham, on May 31, Great Britain met Spain, and each won one match. Mr. J. D. P. Wheatley beat Señor E. Flaquer by 6-3, 1-6, 8-6, 6-1; and Señor Manoel Alonso beat Mr. J. B. Gilbert by 6-2, 9-7, 3-6, 4-6, 6-4.—On May 28 a fire in the ammunition depot at Cotroceni, near Bucharest, caused a series of great explosions which shook the capital, and broke windows over a wide area, including those of the Cotroceni Palace, where the King of Roumania was in residence with his daughter and son-in-law, Queen Elizabeth and King George of Greece. They all withdrew to



AT CHEQUERS TO DISCUSS THE IRISH BOUNDARY QUESTION: (L. TO R.) MR. COSGRAVE (FREE STATE), THE PREMIER, AND SIR JAMES CRAIG (ULSTER).

the Royal Palace in Bucharest.—Mr. and Mrs. Fisher Unwin have presented to the Liberal Party Dunford House, Heyshott, Sussex, which stands on the site of an old farmhouse where Richard Cobden (Mrs. Fisher Unwin's father) was born in 1804. The gift was announced to delegates of the National Liberal Federation when they recently visited Cobden's grave in the churchyard at West Lavington. Dunford House will be used for meetings and discussions on Free Trade, peace, and goodwill.—President Cosgrave and Sir James Craig visited Chequers on May 31, at the invitation of Mr. Ramsay Macdonald, to talk over the Irish Boundary question, and see whether the Premier could help to get the two parties to meet at a conference.

TROOPING THE COLOUR ON THE KING'S BIRTHDAY: A STATELY CEREMONY.

PHOTOGRAPHS BY SPORT AND GENERAL.



A SPLENDID MILITARY DISPLAY IN THE TIME-HONOURED CEREMONY ON THE KING'S BIRTHDAY: HIS MAJESTY INSPECTING THE LINES AT THE TROOPING OF THE COLOUR ON THE HORSE GUARDS' PARADE—A GENERAL VIEW OF THE SCENE.



THE ROYAL GROUP AT THE TROOPING OF THE COLOUR: (L. TO R.) THE KING, THE PRINCE OF WALES, THE DUKE OF CONNAUGHT, THE DUKE OF YORK (IN R.A.F. UNIFORM), AND (EXTREME RIGHT) PRINCE HENRY (IN HUSSAR UNIFORM.)

The picturesque military ceremony of Trooping the Colour, traditionally associated with the King's Birthday, took place on the Horse Guards' Parade on June 3, with all its accustomed dignity and splendour. The royal party rode in the order shown in our lower illustration, with his Majesty in front, and just behind him (on his right), the Prince of Wales (in the uniform of the Welsh Guards), and (on the King's left) the Duke of Connaught (in that of the Grenadier Guards). Following them came a line of four, including the Duke of York (in Air Force

uniform) and Prince Henry (in Hussar uniform). In the upper photograph the royal group, in this order, may be seen in the centre foreground to the right of the troops. The King is riding in front in the group of three, with his back to the camera, and the two figures close behind him are (from left to right in the photograph), the Duke of Connaught and the Prince of Wales. In the following row of four figures, Prince Henry is the second from the left, and the Duke of York the third from the left.

PERSONALITIES AND OCCASIONS: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY KEYSTONE VIEW CO., CENTRAL PRESS, BARRATT, SPORT AND GENERAL, CLAIR-GUYOT, TOPICAL, ELLIOTT AND FRY, COSMO ROWE (HARROW), AND RUSSELL.



BENEATH AN ARCH OF R.A.F. SWORDS: AIR-MARSHAL SIR JOHN SALMOND AND HIS BRIDE (THE HON. MONICA GRENFELL) LEAVING ST. MARGARET'S, WESTMINSTER, AFTER THEIR WEDDING.



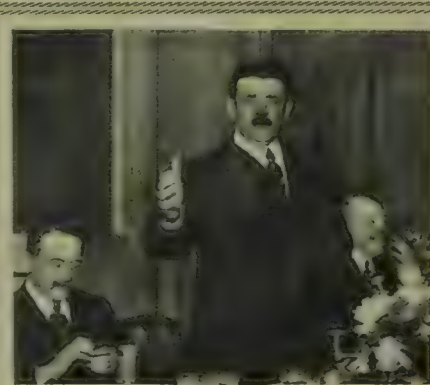
UNDER AN ARCH OF BRITISH SWORDS IN GERMANY: LIEUT.-COL. R. S. RYAN AND HIS BRIDE (THE HON. ROSEMARY HAY) LEAVING THE PALACE CHAPEL AT COBLENZ (ONCE THE GERMAN G.H.Q.) AFTER THEIR WEDDING.



SOVIET DELEGATES AT THE KING'S LEVÉE: (L. TO R.) MM. BITNER, RAKOVSKY, BERZIN, AND BERENS.



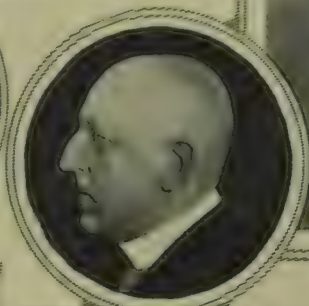
THE FRENCH PRESIDENT, AGAINST WHOM THERE HAS BEEN A POLITICAL MOVEMENT: M. MILLERAND (LEFT), WITH HIS FAMILY.



THE FRENCH RADICAL LEADER EXPECTED TO FORM A GOVERNMENT: M. HERRIOT (SPEAKING).



JAPANESE AMBASSADOR TO THE U.S.A.: MR. HANIHARA.



SHOT AT IN VIENNA: DR. SEIPEL, THE AUSTRIAN CHANCELLOR.



A MAKER OF THE ENTENTE: THE LATE M. PAUL CAMBON.

ARCHITECT, ORGANIST, AND WRITER: THE LATE MR. H. H. STATHAM, F.R.I.B.A.



MADE A PRIVY COUNCILLOR IN THE BIRTHDAY HONOURS: MR. T. P. O'CONNOR, M.P.



ONE OF THE NEW BARONETS IN THE BIRTHDAY HONOURS LIST: SIR HUMPHRY D. ROLLESTON.



GIVEN THE ORDER OF MERIT: SIR CHARLES SHERRINGTON, PRESIDENT OF THE ROYAL SOCIETY.

The wedding of Air-Marshal Sir John Salmond and the Hon. Monica Grenfell, daughter of Lord Desborough, took place at St. Margaret's, Westminster, on June 2.—Lieut.-Col. R. S. Ryan, D.S.O., British Deputy High Commissioner in Rhineland, married the Hon. Rosemary Hay, daughter of Lord Kilmarnock, the High Commissioner, at Coblenz, on May 29.—Among the guests at the King's Levée on June 2 were the Russian Soviet delegates, M. Christian G. Rakovsky (Chargé d'Affaires), M. Jean A. Berzin (Counsellor), M. Anatole V. Bitner (First Secretary), and M. Eugene Berens (Naval Attaché).—Mr. Hanihara, Japanese Ambassador in Washington, recently presented Japan's official protest against the new U.S. Immigration Act involving the exclusion of Japanese.—Dr. Seipel, the Austrian Chancellor, was shot and dangerously wounded at a Vienna station on June 1 by a Socialist railway employee.—A resolution against M. Millerand

remaining President of France was passed by 307 Deputies. Our photograph shows (l. to r.) M. Millerand, his son Jacques and daughter Alice, Mme. Millerand, and another son, Jean.—As a result of the recent French elections, followed by M. Poincaré's resignation, M. Herriot was expected to form a Government.—Mr. H. H. Statham, Editor of the "Builder" for twenty-five years, was an architect, organist, and writer.—M. Paul Cambon was French Ambassador in London from 1898 to 1920.—Mr. T. P. O'Connor, the "father" of the House of Commons, was the only new Privy Councillor in the Birthday Honours List. The two new Baronets are Sir Humphry Davy Rolleston, President of the Royal College of Physicians, and Mr. Alexander Grant, chairman of Messrs. McVitie and Price. The Order of Merit was conferred on Sir Charles Sherrington, President of the Royal Society, and Mr. Francis Herbert Bradley, the eminent philosopher.

BOOKS OF THE DAY.

By J. D. SYMON.

CURRENT fiction is to a large extent the reflection of revolt and unrest. It takes many forms, from the frankly defiant unconventional that is becoming by usage itself a convention, to the statement of special and specialised problems called, in the jargon of minor criticism, "slices of life." Too close attention to the episode has shorn the novel of part of its virtue, and has reduced many works in themselves excellent to the level of glorified short stories. They miss the breadth and sweep of the really great novel, which is great because it presents a complete picture of life.

The episode has found favour because of the modern impatience with long-windedness—and for this there is a good deal to be said—but there are signs that a return to a complete picture is not inconsistent with fashionable brevity. Of late years our novelists have learned an admirable economy of mere words, and have shown that a condensation of vivid phrase, almost French in its method, lies within the scope of the English language. In several notable instances this has enabled them to write novels, relatively short, which seem nevertheless to take all life for their province and to run the whole gamut of human emotion. Two of the newest novels come very near performing this feat, when one considers them in retrospect, although at first it may appear that they, too, are concerned only with a single episode. But, for all their apparent restriction of field, they envisage a wider world and analyse fundamental passions.

One is the second effort of an author whose first novel made a palpable hit. It came rather gradually into its own, and its vogue is not yet nearly exhausted. In fact, the demand for "Fombombo" is still steady at the libraries. It was a powerful story of South America; a novel of good length, rather picaresque in form, and perhaps not very closely woven. But in his new work Mr. T. S. Stribling has drawn all his threads tighter: he has a definite aim, and makes every word, every incident, subserve his main purpose. He has also been content to introduce fewer characters, and has thereby gained in intensity. Nothing of light or shade seems to have escaped him, with the result that his picture of a part of the world seems, when all is said and done, to represent a universe.

As far as its immediate setting goes, "RED SAND," by T. S. Stribling (Nisbet; 7s. 6d.), is a story of the Venezuelan bull-ring, and its central figure is a popular *torero*. If the book had done nothing else, it would have been welcome as one of those novels which bring the reader into touch with new scenes, and with persons whose way of life is unfamiliar. But it goes far beyond the intimacies of bull-fighting. The descriptive parts, managed with a few deft touches, seem to leave nothing unexplained; but mere description of the Circus and its contests is only the framework of a much larger encounter—a struggle between two classes of society, their thought and their institutions.

The theme is in the air at present. Something of the same kind supplied the main motive of that very successful novel which pitted the ideals of Puritan America against the decadence of the old French nobility. Here a North American writer, influenced by his country's democratic principles, has set himself to analyse and expose the conventions of the old Spanish aristocracy of South America. But for foil to these he has not come to the Eastern hemisphere. He had no need to do so, for the institutions he anatomises are themselves descended from the Old World. It is in the West that he finds his foil—the despised peons of South America; and among these the *torero* Angelito is at once the instrument of the anatomy and the victim of the very conventions he is used to expose.

For this hero, known to the Circus as Angelito (his own name was utterly plebeian), and brought up in the slaughter-house, where he studied the ways of bulls from his boyhood, had ambitions to put his peon origin behind him and take his place before the world as a caballero. Success in his profession had brought him wealth and the friendship of Rafael Jimenez, amateur bull-fighter, poet, and son of one of the proudest and most exclusive families in Caracas. That in itself would not have precipitated the tug-of-war between class and class, but Angelito fell in love with Rafael's sister, Socorro, and she with him. It is probably the most flaming episode of primitive passion that recent fiction has given us. Socorro's sophistication and high breeding were blown away like chaff before her infatuation for the champion of the bull-ring. But if the appeal was first of all brutal, Angelito was no brute. He had the soul of an artist, not in his profession alone.

Had he been mere showy bull-fighter and nothing else, he would hardly have persuaded us of this island as he does. But Mr. Stribling has contrived an interlude of Angelito's wooing that lifts it into the region of romantic poetry. Its romance is so charming that we do not stay to ask whether it is credible, in a peon of Angelito's antecedents. Possibly it is not, but no matter. True or false, it is the right stuff of story-telling that the lover, come in orthodox fashion to court his lady at her barred window, should find her playing Rimsky-Korsakov's "Hymn to the Sun," and should improvise on his guitar "a

surprising harmony around the piano score." That did Socorro's business. A few minutes later the lovers, forgetful of all Castilian etiquette, are together in the garden under the tropical night. "Socorro had a curious impression that somehow the man and the night had changed places."

There they were discovered by Socorro's brother Rafael and her all-but betrothed, Señor Montauban, the dry, formal, wealthy little editor of the *Sol y Ombra*, the bull-fighter's journal. Follows a passage of tragi-comedy—an immediate interview with Socorro's mother, a devastating scandal, and an enforced betrothal of the compromised daughter to her "detrimental" suitor. Rafael, poet and democrat at heart, supports his sister with his odd philosophy, delivered after the Socratic manner. It is all very bewildering to his mother. There is more to it even than that. Angelito's aspiring road is full of thorns, but he develops in Socorro's hands into something fine and chivalrous, although his peon traditions give his chivalry a cast that pure-bred caballeros cannot recognise. But the situation, for all its glowing romance, is radically impossible, and this Mr. Stribling recognises. It necessitates his ending the story as he does. We may regret the necessity, but we are forced to acquiesce. Anything else would

BOOKS MOST IN DEMAND AT THE LIBRARY.

FICTION.

- "THE ART OF MICHAEL HASLETT." (Hodder and Stoughton; 7/6.) By F. E. Mills Young.
 "BRICKS AND MORTALS." (Fisher Unwin; 7/6.) By Herbert Tremaine.
 "THE DESERT'S PRICE." (Hodder & Stoughton; 7/6.) By William McLeod Raine.
 "THE PLAY BOX." (Heinemann; 7/6.) By Mrs. Henry Dudeney.
 "A RAJAH'S HONOUR." (Cecil Palmer; 7/6.) By Pearl Weymouth.
 "THE RED LACQUER CASE." (A. Melrose; 7/6.) By Patricia Wentworth.
 "RUST OF MURDER." (Hurst and Blackett; 7/6.) By Jermyn March.
 "WANDERLIGHT." (Cassell; 7/6.) By Ernest Raymond.

MISCELLANEOUS.

- "HAUNTED HOUSES." (Fisher Unwin; 12/6.) By Camille Flammarion.
 "THE SOUL OF A CRIMINAL." (Hutchinson; 18/-.) By John C. Goodwin.
 "THE LIFE AND LAST WORDS OF WILFRID EWART." (Putnam; 9/-.) By Stephen Graham.
 "TO VENICE AND BACK IN A TWO-SEATER." (Cassell; 6/-.) By E. Halford Ross.

In order to give our readers some guide to the popular books of the moment, we have arranged for the Manager of Messrs. W. H. Smith and Son's Library Department to supply us each week with a list of the works most in demand at that library.

have cheapened the effect of one of the most thrilling and colourful romances it has been my good fortune to read these many weeks.

I would have said the most thrilling romance, had not another new novel fallen into my hands at the same time as "Red Sand." This other book hit me harder while I was actually reading it, and it wrought me to a higher—an almost torturing—pitch of immediate excitement, but its effect may not be so lasting. For its view of life conforms more to the prevailing pessimism. While Mr. Stribling has dared to risk the accusation of being sentimental—that is, he still believes in the better side of humanity—Mr. Dale Collins, in "ORDEAL" (Heinemann; 7s. 6d.), effects no purifying of the passions by his grim tragedy, out of which he brings his chief actors no better than when they first came on the scene. At the fall of the curtain they are still, after an unparalleled experience of pity and terror, conforming to convention, a little cowardly, compromising and tacitly conspiring to hush up disagreeable facts. It may be hopelessly old-fashioned to expect that they should come out of their amazing and even appalling ordeal with a new attitude towards life, and perhaps the author regarded his people as hopeless incorrigibles; but such a tremendous drama as that in which he has chosen to involve them seems to miss its point if it leaves the actors just where they were at the outset. It seems, however, to be the practice of much current fiction to regard human character as static, and to neglect the vital question of development, either for better or worse, in the course of the story. This neglect is holding the novel down to a sordid and despairing view of life which carries no promise of permanence. To say this is not to demand a happy ending, or any concession to sentimentality. It is only to ask for that artistic consistency which postulates some reason for the setting up

of any given situation. Otherwise the work is so much dead tissue, however interesting that may be as a "preparation" for the microscope.

But, leaving out of account the question of what may be assumed to precede and follow the narrative in the reader's mind, "Ordeal" is, within its own sphere of action, an extraordinary piece of nightmare fiction. It is the story of a ship's company afloat on the Pacific in a crazy old schooner, the *Spray*, with only one competent navigating officer on board. The vessel had been chartered by a company of five highly civilised globe-trotters—a man of science, Thorpe, and his wife Viola; an elderly woman, Lady Delany; her niece Dorothy; and a pleasant, frail young man of the world, Vazey Howard. Thorpe and Howard are by way of being amateur sailors; they stand their regular watches and take their trick at the wheel.

For a fair-weather cruise this might have done very well, but the *Spray* lost the Trades and fell into thunder-weather and stifling calm, which broke the nerves of all on board. From that time the ship became a hell, the more complete that she carried a fiend in the person of Ted, the steward, a megalomaniac with a long score against society who finds his opportunity in the general breakdown of morale. Thorpe, titular "owner" of the vessel, is a weakling; the mate—a skilful seaman, master-mariner, but under a cloud, for he had lost a former vessel and forfeited his master's ticket—is a victim of "dope." For deck-hands the vessel was shamefully undermanned. Never was there such a sorry *Argo* afloat on the Seven Seas.

Ted, the steward, a subtle wretch with Sultanlic imaginings, went to work to get the upper hand, and got it with surprising success. He murdered the drug-sodden mate, but at first represented to his shipmates that it was a case of suicide. Then he declared to the bewildered company that he had enough knowledge of navigation to pull them through. They had no choice but to resign themselves to his will, and immediately he put on the screw. Calm was succeeded by tempest, which struck the *Spray* when the amateur Thorpe was at the wheel, and, of course, the masts went by the board. When stifling calm again followed the hurricane, Ted, now supreme ruler of the derelict, docked his helpless passengers of food and water and brought them abjectly to heel. The horrors of the Ancient Mariner are tame before those endured by these spoiled children of society at the hands of their steward.

Mr. Dale Collins has given a new and sinister setting to an old situation. Hitherto it has been handled humorously. The one competent humble person getting the upper hand in time of stress has been shown in a purely benevolent, if despotic, light, in "The Admirable Crichton." And the inconsiderate and careless ship-owner brought to book and made to taste the hardships of the fo'c's'le has been drawn with a touch of inimitable grim comedy in Mr. Morley Roberts's "The Blue Peter." But in these stories the laugh is the chief thing. Mr. Dale Collins treats us to the starkest and most uncompromising realism. He makes us hold our breath as Ted strides from outrage to outrage in his attack on that little section of hated society which Fate has delivered into his power.

Nor are Ted's enormities the only source of torture. Causes of suffering are discovered in the weaknesses and the passions of his victims themselves. Mr. Dale Collins seems to have asked himself what would happen to ordinary civilised people if all the barriers and restraints of a conventional society were suddenly removed, and he has found a dreadful answer. Viola Thorpe, at heart a wanton, gives an exhibition of wantonness that might be doubted, had one not heard authentic tales of things that have happened when great ships go down suddenly and human beings realise that their time is short.

In that ghastly crew there is one steady head, old Lady Delany, who finds a way of escape by her loyalty to the prejudices of her class. While the others grovelled, and the younger women, or the better of them, at least, would have been overtaken by the steward's malicious and elaborately pondered lust, Lady Delany never forgot that Ted was, after all, only a steward, and, treating him as such, she found the joint in his apparently impregnable harness. It is an ingenious reversal of a situation that seemed to offer no ending except one too horrible to bear thinking about. "Ordeal" is a hair-raising but compelling story—not a book for babes, but, although it shirks certain issues, a book that reflecting men and women should read.

"Red Sand" and "Ordeal" offer an effective contrast in treatment. In the one a plebeian yields to the glamour of aristocracy, and tries to make himself one with it: in the other a plebeian yields to the glamour of power for what it may bring him of personal gratification, mental and physical; but, so far from seeking to merge himself in aristocracy, he grinds its representatives under his heel. Both stories present powerful studies of the elderly aristocratic woman in Señora Jimenez and Lady Delany, one Latin, the other British, but "sisters under their skins."

THE WORLD

OUR Kings and Queens from other lands have gone, and have, we hope, as they have all with evident sincerity said, enjoyed themselves. The sun shone on King Victor Emmanuel and Queen Elena, and the skies were almost as blue as those of their own Italy. They had a strenuous time, but were both as full of life and energy as if they had only one engagement a day. Princess Mafalda was vivacious, bright, and full of interest in everything, and the Crown Prince confirmed the delightful impression he made when here unofficially two years ago. The friendship between Italy and Great Britain, which was strong, is now stronger. No member of our Royal Family knows Italy better, or loves it more, than Princess Louise Duchess of Argyll, who used to go about to little-known but exquisite and interesting parts of it, travelling unattended and as Lady Sundridge. The Prince of Piedmont is a very handsome man, with a delightful boyish smile, and a boyish manner that makes him at once a favourite.

Flowers are one of the greatest joys of life, and the memory of them as they were grouped at the great Flower Show will never leave those who saw. The Queen, never expansive or indiscriminating in her praise, said how beautiful it was, and went from one beauty to another appreciating each to the full. The King, too, was full of interest, and showed how ever thoughtful he is for others by sending back to the officials at the entrance to ask that those who possessed the necessary tickets should be admitted, and not kept waiting until the royal visits were

Here are two delightful summer hats from Debenham and Freebody, Wigmore Street, W. The first is of plaited straw in mixed colourings with a swathed scarf of green-and-purple crêpe-de-Chine, and the second is a shady "Bowen" straw trimmed with twisted organdie. (See page 1082.)

over. Queen Marie of Roumania found adjectives too weak and limited to express her admiration, and simply gasped with joy over the beautiful orchids, expertly explained to her by two such celebrated growers as Colonel Sir George Holford and Sir Jeremiah Colman. The Infanta Beatrice took a back seat, as it were, to her vivacious and queenly sister, and walked along in the rear of her Majesty and those explaining special beauties to her, but very apparently enjoying the flowers no whit less. As to the Duke of Connaught, he looked the spruce, erect soldier, and greeted many friends as he went round, spending some time with Lady Algernon Gordon-Lennox, who is a great garden lover, and whose gardens at Capri are the joy of her life.

The wedding of Prince Viggo of Denmark to Miss Eleanor Margaret Green, on the 10th, is to be a quiet one because of the recent death of her father, Dr. James O. Green. There will be only one bridesmaid, Miss Emily Lewis Stevens, daughter of Mrs. Edwin A. Stevens, of Castle Point, Hoboken, N.J. Prince Waldemar of Denmark, Queen Alexandra's only surviving brother, will be his son's chief supporter, and the bride will be given away by her brother, Mr. Norvin Hewitt Green. The ceremony will be in Calvary Church, Fourth Avenue, New York, and Bishop Manning, of the Episcopal Diocese of New York, will officiate, assisted by the Rev. Theodore Sedgewick, rector of Calvary parish. Only near relatives and a few very intimate friends have been invited, and the reception after the wedding will be held at 9, Lexington Avenue, the residence of Miss Sarah Cooper Hewitt and Miss Eleanor G. Hewitt, the bride's aunts, with whom she has lived when in New York. Miss Green has been over here a great deal, and is well known as a fine rider to hounds. The young people have, it is said, decided to live in Denmark. As they will be wealthy and love going about, we shall probably have them often here, and they will make long stays in Canada, where Prince Viggo—known as the "farmer Prince"—has a ranch. My kind, but anonymous American correspondent has supplied me with this information.

"I'd rather scrub a floor than give a party." So said Viscountess Astor, M.P., on the eve of entertaining on a large scale. One feels that this clever lady is much better at entertaining a party than she would be at scrubbing a floor; but one always yearns to do the thing one is not doing; it is only human nature. So versatile is our first woman Member of Parliament that she would probably beat a charwoman at her accustomed job; but, having done it to a full-sized floor, I feel that Lady Astor would then prefer to give a full-sized party. Her capacity for doing the latter successfully has been well proved, never better than the big dinner and bigger reception when the Queen of Roumania, Prince and Princess Arthur of Connaught, the Infante Alfonso, and the Infanta Beatrice of Spain were entertained. Originality marked the floral decorations. A corner in each room

OF WOMEN

and recesses in the hall and on the stairway were converted into bowers under great branches of laburnum, lilac white and mauve, and guelder rose and rhododendron. All about were quantities of flowers from Cliveden. There were hundreds of guests, but no crush—the house is very spacious, and also cool and airy.

The Caledonian Ball is always a cheery affair; also, happily for the Royal Caledonian Schools, crowded. This year, for the first time within modern memory, royalty was present in the persons of the Prince of Wales and the Duke and Duchess of York. Her Royal Highness is a Scottish lassie, and as Lord Strathmore was the Hon. Colonel of the Black Watch, her Royal Highness wore the tartan scarf of that celebrated regiment in shades of green and blue, with black. There is no clan tartan belonging to the Bowes-Lyon family. The Black Watch tartan was made up for the whole regiment at about 1740. Previously different companies had worn different tartans. From the sombre character of that chosen, the famous name "Black Watch" arose for a regiment which has taken part in nearly every war in which this country has been engaged. There are four Stewart tartans. The Old Stewart, known for more than a hundred years, is made up of green and blue and red in small squares. The Royal has white, pale blue, and yellow lines crossing a scarlet ground; the Hunting has a green ground crossed by black, blue, yellow, and red. There is also the Prince Charles Edward Stuart tartan, beloved of the Jacobites. It is red, blue, black, green, with narrow lines of white and yellow. The oak is the badge of the Stewarts, also the thistle, which is the present national badge; while rue was that of the Pictish kings.

A. E. L.



A long tunic of broderie anglaise is introduced in this graceful honey-coloured frock, which hails from Debenham and Freebody. (See page 1082.)



Embroidered white muslin and lace has been chosen by Debenham and Freebody to express this cool frock for summer days. Streamers of apple-green ribbon introduce a gay touch of colour. (See page 1082.)

Born 1820—Still going Strong!



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"ROSE & CROWN," Wimbledon:
—A plain, flat-fronted inn of the 16th
Century, on the edge of Wimbledon
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walks in all weathers on Heath and
Common made him "a portent and a
legend" thereabouts.

Johnnie Walker:

"Greetings! illustrious Poet—we still enjoy your inspiring poems
and ballads."

Shade of
Swinburne:

"The inspiration you dispense is more universally enjoyed, I
am sure."

Fashions and Fancies.

Summer Frocks and Hats.

No matter what the weather may elect to do, the calendar assures us that summer is really here, and the shops are gay with delightful frocks in every hue. Sketched on page 1080 are two models destined for



A becoming coiffure which owes its charm to the skilful permanent waving of M. Eugène's famous system.

garden parties and for Henley. On the left is a charming honey-coloured frock with a long tunic of broderie anglaise falling over a plissé skirt. The low waistline is defined by quaint green leaves embroidered in wool, completed with ribbons to match. It may be purchased from Debenham and Freebody, Wigmore Street, W., for 12½ guineas; and 11½ guineas secures the second *chef d'œuvre*, a diaphanous affair of embroidered muslin and lace, flaunting streamers of apple-green ribbon. Then there are fascinating little frocks in flowered crêpe for 78s. 6d., trimmed with drawn thread work; and zephyr frocks in plaids

and checks for 49s. 6d., finished with neatly tucked gilets and cuffs of lawn. The tennis frocks, too, are delightful, fashioned of heavy crêpe-de-Chine, pleated, and adorned with drawn thread work. They may be secured for 5½ guineas.

Hats of Every Hue.

The hats pictured at the top of page 1080 are summery affairs which can be worn with equal success in town or country. The becoming little cloche with the roll-up brim is of plaited straw in mixed colours, purple and green predominating. Round it is swathed a scarf of green crêpe-de-Chine, adorned with amusing motifs of purple. It costs only 45s.; and 69s. 6d. is the price of the fascinating affair of "Bowen" straw on the right, trimmed with twisted organdie in artistic shades. They must also be placed to the credit of Debenham and Freebody, where there are Chinese Bangkoks of every hue, ranging from 45s. 9d., and fashionable shiny canvas straws for 50s.

Permanent Waving for Shingled Locks.

Each summer one hears on all sides women bemoaning the fact that bathing, tennis, and golf are delights which invariably react sadly on their hair. Whether bobbed, shingled, or long, the result is always the same—an uncompromising straightness which means spending many precious half-hours at the hairdresser's. A simple solution is to visit M. Eugène, at 23, Grafton Street, W., and consult him about permanent waving. This famous expert is responsible for a system which produces a graceful undulating wave, as tight or as loose as individual taste dictates. Consequently, it avoids being either frizzy or too loose. For bobbed or shingled hair, permanent waving is almost a necessity if a well-groomed appearance is to be retained throughout strenuous sports. The two illustrations on this page depict the becoming waves achieved by M. Eugène's latest Oil Vapour process, which he guarantees neither dries nor breaks the hair, and is absolutely lasting under any conditions. One is a faultlessly shingled coiffure, and the other achieves the same effect without sacrificing the hair. Full details can be obtained from M. Eugène, who will be pleased to offer his advice to all readers of this paper.

A Lovat Fraser Painting Book for Kiddies.

One would have thought it almost a foregone conclusion that painting books for kiddies should contain examples of the work of real masters of drawing and design. Yet the reverse is usually the sad case. J. C. Eno, Ltd., proprietors of

the famous "Fruit Salt," are to be congratulated, therefore, on the publication in painting-book form of a series of designs made for them by the late Claud Lovat Fraser. These designs have all the fresh charm of line and colour that brought such fame to the designer of "The Beggar's Opera," and the letterpress that accompanies them is full of useful hints for the little artist. This painting book is published at 1s., but J. C. Eno, Ltd., London, E.C.4, will send a copy to readers of this paper in return for six penny stamps.

Novelty of the Week.

Safety bath-mats, which adhere by suction to the bottom of the bath and obviate all danger of slipping, can now be obtained for 12s. 6d.; and corresponding sink-mats, preventing breakages and noise, are only 5s. 6d. On application to this paper, I shall be pleased to give full particulars where these may be obtained.



These captivating shingled tresses have been permanently waved by the well-known expert, M. Eugène, of 23, Grafton Street, W.

GOLF AT CRUDEN BAY

BERNARD DARWIN says—

"Cruden Bay is in Aberdeenshire, and that sounds a very long way off; but by taking advantage of the fast East Coast Expresses from King's Cross the journey is made under very pleasant conditions. If you travel by the night train from King's Cross the greater part of the journey can be whiled away agreeably in slumber, and you arrive at Aberdeen in time for breakfast the next morning, afterwards completing the journey by a quiet, rustic little line. When you reach Cruden Bay you will think it was very well worth the getting to.

"You say to yourself at once, not merely, 'Here is good golf,' but also 'Here is amusing golf,' and, in fact, Cruden Bay does combine these two

qualities in such a way as to make it ideal holiday golf. By that I mean that it is not too easy for the good golfer, let him be who he may, nor too severe for the bad one.

"The turf is as good as any I have ever seen—almost too good in fact, in that the ball sits up just asking to be hit, and so deludes the player into a belief that he has permanently improved with his brasse. He will have a rude awakening when he plays again on other links, but, meanwhile, this lovely, soft smooth turf makes him feel happier, and so love Cruden more than ever.

"Cruden Bay is a place extraordinarily difficult to keep away from for those who have once come under its spell."

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THE BURBERRY OVERCOAT

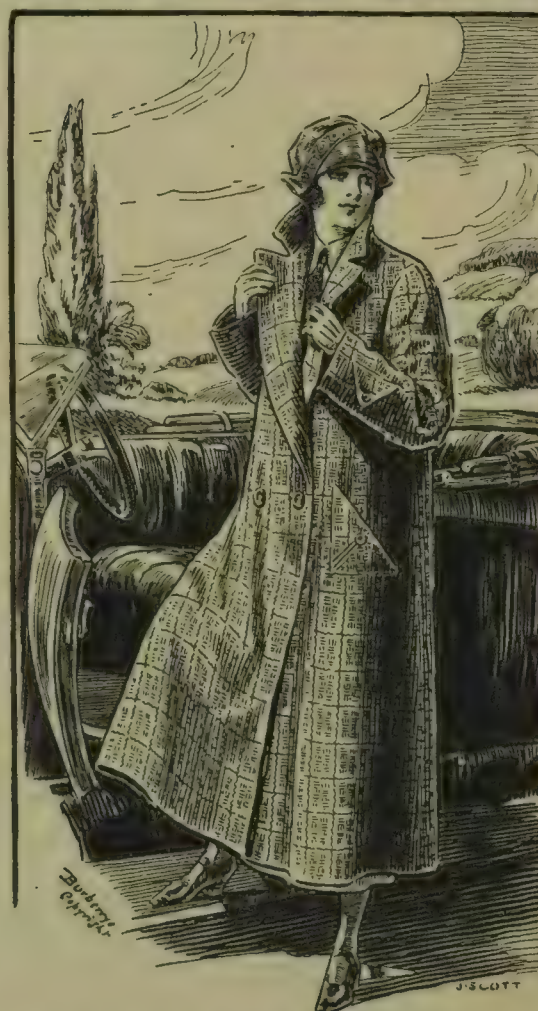
is pleasing to wear; it is of that quality throughout which incites justifiable pride in its possession. Add the fact that, notwithstanding its comfort as an Overcoat, it is also one of the best of Weatherproofs, then from the economic view-point it is a paying investment to wear a

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One Coat fulfilling
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THE WORLD OF MUSIC.

THERE was a large audience at the Scala Theatre to hear Beethoven's "Fidelio" on the opening night of the Carl Rosa Opera Company's season. It is very adventurous of the Carl Rosa Company to give a London season just now, when there is so much competition. They have to face not only the Grand Opera Syndicate's Italian season at Covent Garden, but also the British National Opera Company's season at His Majesty's Theatre. Under the circumstances, to revive "Fidelio," which has not been heard in London for very many years, was the strongest card they could possibly have played, for it will attract a great number of people who have never heard "Fidelio" and who will be anxious not to miss this opportunity.

Those unfamiliar with this opera will be immediately struck by its old-fashioned, Mozartian character. "Fidelio" was written when Beethoven was about thirty-five, and thus belongs to his middle period. According to Parry, "he took enormous pains over it, and tested and tried the various parts of it with even more than usual patience. It is said that he made as many as eighteen different versions of one famous passage, and ten of another, and similar changes and experimental improvements throughout." The result from the operatic point of view cannot be considered wholly satisfactory. Strong as was Beethoven's dramatic sense—as his orchestral symphonies prove—he nevertheless lacked the necessary gifts for opera. A certain naïveté and ingenuous idealism probably prevented him from having that sympathy with all kinds of human character, however dubious and imperfect, which Shakespeare and Mozart possessed to so marked a degree. Nothing more strikingly shows Mozart's superiority in this form of composition than a comparison of "Figaro" or "Don Giovanni" with

"Fidelio." Neither "Figaro" nor "Don Giovanni" can be said to have dated as "Fidelio" dates; while they both possess a variety of musical characterisation and a vivacity with which "Fidelio" simply cannot compete.

Parry in one of his books declares that "Fidelio" to modern musicians "has a unique place in the

"Don Giovanni" surpasses "Fidelio" in every possible respect. "Don Giovanni" is a comic opera, and does not set out to compete in nobility and depth with Beethoven at his highest, but there are passages in "Don Giovanni" that are truly sublime.

The plot of "Fidelio" is a mere pretext to enable Beethoven to rhapsodise about the beauty of conjugal love and fidelity. The dialogue is often fatuous to an extreme degree, and this is heightened in the English translation used by the Carl Rosa Opera Company. But Beethoven's sincerity is such that out of this most unlikely material he produced a work which contains moments of wonderful beauty and poignancy. Leonora (the faithful wife) has a magnificently moving aria in the first act, and there are some splendid ensembles on which there is that undeniable stamp of greatness so characteristic of Beethoven. One of the finest conceptions in the whole opera is the chorus of the prisoners when they are released, through the advocacy of Leonora, from their dungeon cells to come up into the garden for a spell of air and sunlight. For this occasion Beethoven has written a chorus which can only be truly described as inspired. It was very well sung, and was, in fact, the item in the whole performance which did the conductor, Mr. Charles Webber, and all concerned most credit. Miss Eva Turner, who has a fine voice and a certain breadth and generosity of temperament, gave an effective performance as Leonora; and she was ably seconded by Mr. William Boland, who was Florestan. But all the singers showed that crudity and lack of finish characteristic of our native operatic vocalists, and the orchestral playing was energetic rather than polished. There is, however, seemingly no alternative open to our touring operatic companies. They cannot afford to spend the time and trouble necessary to acquire polish. They have to get their effects by energetic methods, and the enthusiasm

[Continued overleaf.]



THE SNAPPING TURTLE: A RECENT ARRIVAL AT THE "ZOO," DISPLAYING HIS TENDENCY TO BITE AND DISCREETLY HELD BY THE KEEPER AT THE OTHER END.—[Photograph by C.N.]

whole province of opera; and in nobility and truth of sentiment, and depth of musical feeling, and insight into the possibilities of operatic art, it is beyond rivalry among the works produced before the present generation." To me, as to most musicians and amateurs, this will appeal as a complete exaggeration. Mozart's "The Magic Flute" contains music as great and noble as anything in "Fidelio," while as an opera

Florestan. But all the singers showed that crudity and lack of finish characteristic of our native operatic vocalists, and the orchestral playing was energetic rather than polished. There is, however, seemingly no alternative open to our touring operatic companies. They cannot afford to spend the time and trouble necessary to acquire polish. They have to get their effects by energetic methods, and the enthusiasm



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(Continued.)

which the performance of "Fidelio" at the Scala Theatre aroused on the opening night was a proof that the Carl Rosa Opera Company does not exist in vain.

There could not be a greater contrast to "Fidelio" than Strauss's "Der Rosenkavalier," nor could there be a greater contrast of methods than the performances of these two operas by the Carl Rosa Company and the Grand Opera Syndicate respectively. In "Der Rosenkavalier," the German season at Covent Garden under Herr Bruno Walter reached probably its highest level. The general ensemble was practically perfect. The appearance of Herr Richard Mayr from the Vienna State Opera had been eagerly looked for, and we were not disappointed. This singer's Baron von Ochs is a quite outstanding achievement. He

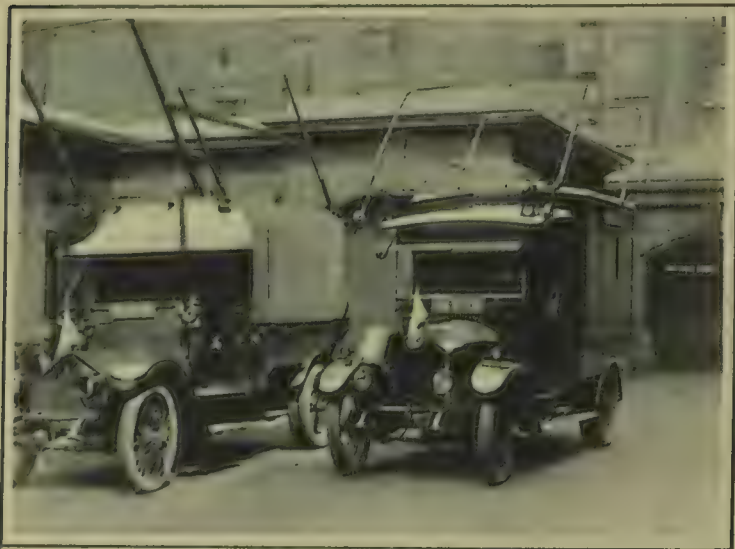
occasion was that beautiful singer, Mme. Elizabeth Schumann, and her famous scene in the second act when she receives the Silver Rose from the Rose-Cavalier was superbly sung and acted. So was her beautiful duet with Octavian in the third act, "Ist ein Traum." Generally the trio in the third act is considered the finest thing in the opera, and I would not quarrel with this verdict except to point out the beauty of the duet at the end of the first act, and the very individual loveliness of the Presentation of the Rose Scene at the beginning of the second act.

There is no doubt that in "Der Rosenkavalier" we have the genuine Strauss at his very best. There are few more satisfactory works in the whole repertory of opera. One feels that Strauss must have really enjoyed writing it, and one cannot feel this of those two operatic monstrosities, "Salome" and "Electra." The same is true to a lesser extent of "Ariadne auf Naxos," but the latter can never be as satisfactory an opera as "Der Rosenkavalier," because it is not so much of a piece.

In the revised version of "Ariadne auf Naxos" we do not have the preliminary Molière play, but an operatic introduction in which there is a great deal of dialogue between the operatic artists and the members of a harlequinade who are each to give a performance at a private palace. They are ultimately informed by the Major-Domo that, as there is not time for the two performances one after the other, they are to be given simultaneously. The first part is not of great musical interest, although it gave us an opportunity to hear some fine singing from Mme. Elizabeth Schumann as the composer; but in the second part the real opera begins, and in this there is much lovely music, given mainly to Ariadne. The part of Ariadne was taken by Mme. Lotte Lehmann, who sang exquisitely. The wonderful and terrifying coloratura part of Zerbinetta was sung by that amazing coloratura virtuosa, Mme. Maria

Ivögün, whose singing was the occasion of a spontaneous burst of applause from every part of the house in the middle of the act. I believe this is Mme. Ivögün's first appearance at Covent Garden. I heard her some years ago in Munich, and, was

much impressed by her singing. She was a discovery of Herr Bruno Walter's, and, in Strauss's opinion, is the finest exponent of the extremely

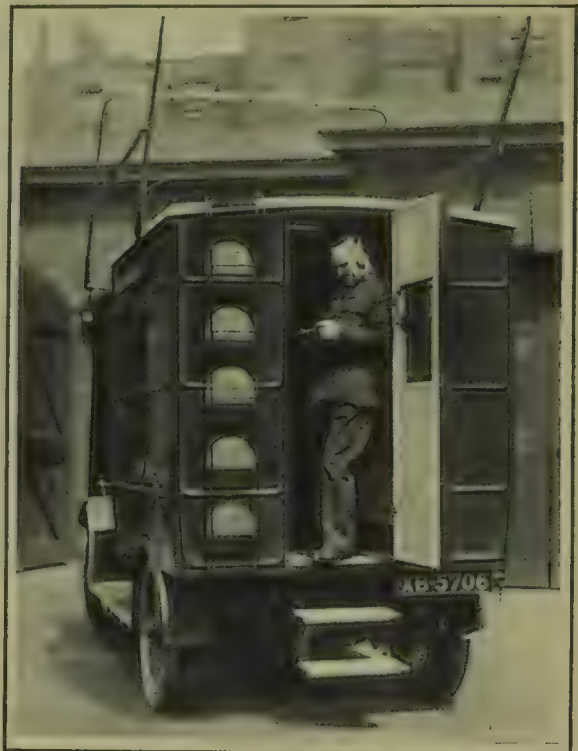


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acts and sings with wonderful variety of expression, but he is always the aristocrat, never the clown.

Equally fine was Mme. Lotte Lehmann's Princess von Werdenberg, while Mme. Delia Reinhardt made a delightful Octavian. The Sophie von Faninal on this

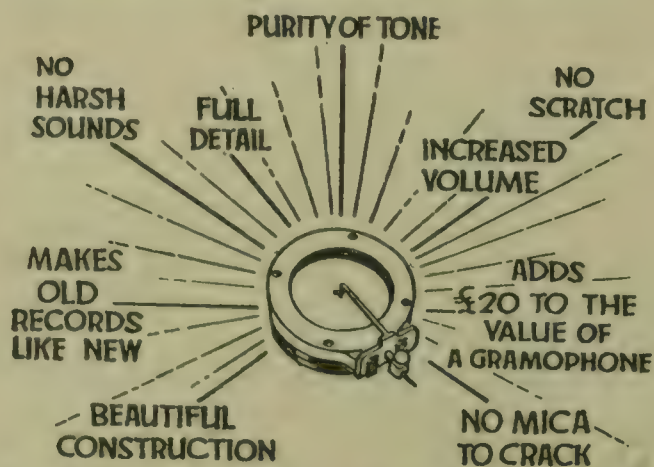


WITH A POLICE OFFICER, WEARING EAR-PIECES, LISTENING INSIDE, AND AERIALS ON THE ROOF: ONE OF THE TWO NEW TRAFFIC-CONTROL VANS FOR DERBY DAY.

difficult part of Zerbinetta. It is to be hoped that we shall have an opportunity of hearing Mme. Ivögün in the Italian season. While speaking of Strauss's opera, I should like to protest against the management's illiterate use on the programme of "Strauss' opera," instead of Strauss's opera. As every educated person knows, the use of the apostrophe "'" is to indicate that the old genitive "e" is elided; the apostrophe does not stand for "s" at all; the correct form is Strauss's opera, not Strauss' opera, which is hideous, and, in fact, unpronounceable. There seems to be an increasing tendency to make this barbarous error.

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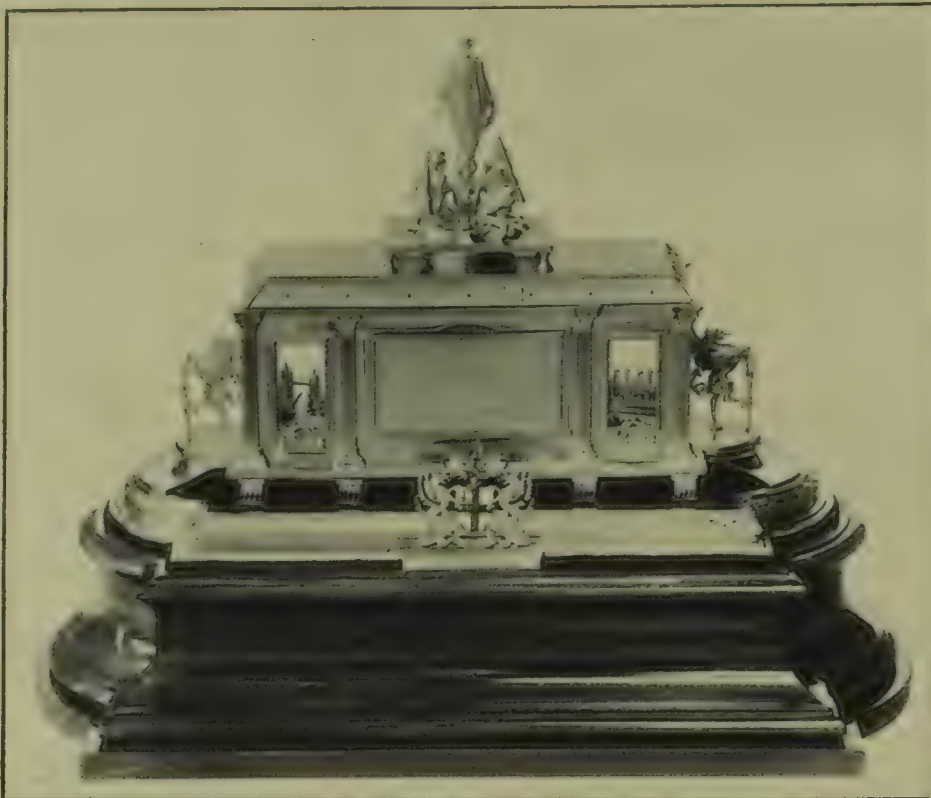
THE ANTIOCH CHALICE.—(Continued from page 1058.)

the churches, and plundered their valuables (Io. Monach, Rhod. vii. S. Artemii 23). It is said that after a futile attempt to intimidate Theodoros, the 'guardian of the treasures' in the great church, he condemned him to torture and death, and that flinging the sacred vessels on the ground he treated them to the grossest indignities—a story of very doubtful historicity. Dr. Eisen, however, accepts the tale, and even suggests that the compression of the Chalice may be the result of its sacrilegious mishandling by Julian. In that case the Chalice must have been concealed again either during the invasion of Chosroes I., who in 538 burned Antioch but spared the Cathedral, or more probably during the conquests of Chosroes II., who captured Syria in 611. The later date would account for the association of the Chalice with the objects of early Byzantine art enumerated above. . . .

"At the risk of being tedious I should like to add a further possibility anent the eagle beneath the throne of Christ. It is all very well to tell us that 'the Eagle, perched on one of the Baskets and grasping the loaves, can only symbolise the Roman Empire, now partaking of the Christian religion as administered by St. Peter and St. Paul' (p. 186). But that is to neglect a much more obvious explanation. The eagle with spread wings is frequent on imperial coins of Antioch itself, always as sign and symbol of Zeus, to whose cult the Antiochenes had long been devoted. Its occurrence on a Christian Chalice surely implies that the silversmith who made it had been trained in pagan traditions and wished to represent Christ as enthroned in the room of Zeus. As Zeus had the Dioskouroi to right and left of him, so Christ has St. Peter and St. Paul. . . . The Chalice of Antioch is certainly genuine and, as it stands, unique. There is no other exactly like it in shape and style. The shape appears to be confined to the first century. The style, so far as we can tell, would suit Greek

work of the Flavian or perhaps Trajanic period. That the inner bowl was older yet is possible, is even probable, but is not—I think—conclusively proved."

[N.B.—Any of our readers who may wish to possess Dr. Eisen's work, "The Great Chalice of Antioch,"



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should note that a limited number of copies are for sale in England at the price of £35. They are obtainable from Mr. C. J. Healey, 36, Wetherby Mansions, Earl's Court Square, S.W.5, or (from June 12 to July 19) at the Redfern Gallery, 27, Old Bond Street, where the volumes will be on view.]

MR. COCHRAN'S FRENCH SEASON AT THE NEW OXFORD.

IT was a case with the French Players, during their first week at the New Oxford, of reserving their best wine until the last. Mlle. Cécile Sorel and the Comédie Française colleagues she brought over with her on Mr. Cochran's invitation began their London season with an unfortunate choice. In staging "La Mégère Apprivoisée," the French version of "The Taming of the Shrew," they intended, no doubt, a delicate compliment to their English audiences. But the result was crude farce, with almost every redeeming touch of the original omitted. Then they fell back on Dumas fils—"La Dame aux Camélias" and "Le Demi-Monde"—in which they were vastly more at home, and the leading actress gave us samples of her real quality alike as emotional actress and comédienne. But with their production of a new play, André Pascal's (Baron Henri de Rothschild's) "Lorsqu'On Aime," they were again seen to lesser advantage, because this drama of a complacent husband who carries his complacency so far that he tries to bully his young wife's lover into abandoning a contemplated marriage postulates a situation that it is impossible to make credible. Only at the last, apart from their mid-week matinée, did they reach what from tradition, from training, from experience they can do superlatively well. The performance of "Le Demi-Monde" had its interesting, its amusing, its moving moments; but the revival of Molière's masterpiece, "Le Misanthrope," was a joy from beginning to end. Comedy is obviously Mlle. Sorel's forte, and in Molière the whole company shine,

M. Albert Lambert fils is as good an Alceste as one could wish to see, and Sorel's art is as eloquent in its silences as in the speeches of cajolery or of sarcasm. The actress is worth watching every moment she is on the stage; she cannot give us the girl of twenty, but in the vivacity of her diction, in the mobility of her pantomime, she makes us forget that.

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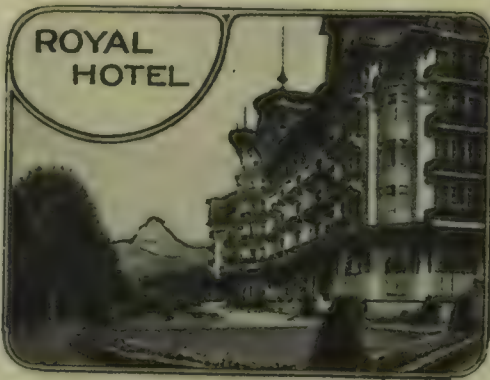
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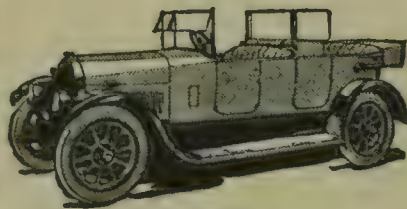
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RADIO NOTES.

TO satisfy the public's demand for information, reporters seek subjects here and there with notebook and pencil, artists with their sketch-books, Press photographers with their cameras. Broadcasting has added to these kindred professions by introducing the travelling microphone-operator. His business is to pick up sounds which two million people or more are eager to hear. Unlike the work of other providers of information, the result of the microphone operator's duties is obtained by the broadcast public simultaneously and almost instantaneously with whatever it is that is being picked up. His outfit consists of a microphone, a portable amplifier, and some wire. On arrival at the scene of the "event," the microphone is placed in position, and it responds to the sounds, the electrical effect of which, after passing through the portable amplifier, is sent *via* the nearest telephone line to the broadcasting station for transmission into the homes of the public. There is no waiting for copy to be set by compositors, no printing, no development of photographic plates. The broadcast public hears the event whilst it is happening.

As to whether it is better to hear nightingales in close proximity to the birds or by radio-telephony is best answered by the fact that there are large numbers of the public who lack the opportunities for listening to the natural singing of nightingales. It is true, however, that the many thousands of people who had never before heard the song of the nightingale were enabled to do so by means of the portable microphone hung up near the birds in the country at Oxted, Surrey. The portable microphone is to be taken to the Zoological Gardens in a few weeks' time. People with broadcast receiving-sets living in range of any of the B.B.C. stations in Great Britain will, in homes as far apart as Aberdeen, Cardiff, Bournemouth, and elsewhere, hear the inhabitants of the London "Zoo"—birds, laughing jackasses, elephants, lemurs, and sea-lions.

In addition to the ordinary transmissions from the British Empire Exhibition, the B.B.C. propose to use their portable microphones for broadcasting the various sounds heard in the great Amusement Park at Wembley. Doubtless the roar of Scenic-Railway vehicles as they rush downhill at great speed, the exclamations of the passengers,

band music, and numerous other sounds peculiar to the place will form a novelty of interest to many radio listeners.



DERBY DAY TRAFFIC CONTROLLED BY RADIO:
"SPOTTERS" WHO TELEPHONED ROAD CONDITIONS
AS SEEN FROM A KITE-BALLOON.

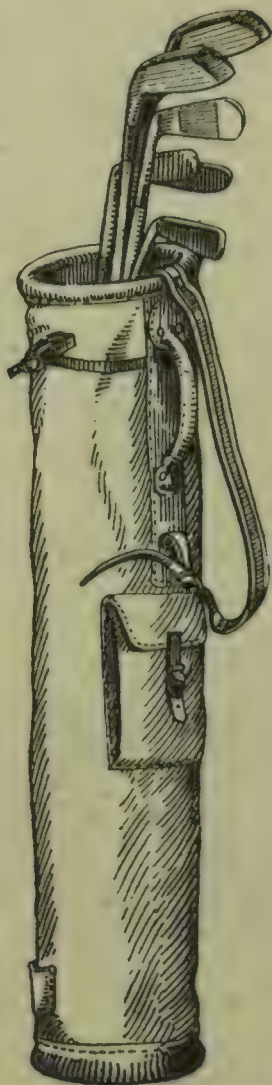
To cope with the enormous traffic on the roads leading to Epsom on Derby Day, spotters in a kite balloon telephoned the conditions as seen from the air to a ground station, whence instructions were transmitted to a special wireless car employed by Scotland Yard for dealing with traffic blocks. The car is fitted with apparatus transmitting 50 miles and receiving 105 miles.—[Photo. by Barratt.]

Portable broadcast receiving-sets are extremely popular this year. A modern set takes up very little space in a car, and affords much pleasure either in the country or on the river. Two Sundays ago three parties of friends arranged to motor to a delightful spot near Henley-on-Thames, and listen to "wireless" by the river-side during the afternoon. Shortly after arrival at the rendezvous heavy rain caused the picnic to be broken up, and the party decided to go to an inn close by for tea. A couple of terminals were noticed near a window. The proprietor explained that they led to aerial and earth wires, but was afraid that a mistake had been made somewhere, as he had been unable to receive broadcasts. The portable receiver, an Ethophone V. four-valve set, together with a loud-speaker brought by one of the car party, were brought in and proved quickly that the aerial and earth system was efficient, for no sooner were the connections made than organ solos, relayed by "2LO," filled the room. The chief novelty of the afternoon was "Big Ben" striking five o'clock, heard for the first time in this wayside inn, nearly forty miles from Westminster.

Readers who are interested in the wonderful archaeological discoveries reproduced from time to time in *The Illustrated London News* will have the opportunity of hearing by broadcast Mr. C. Leonard Woolley's talks on recent discoveries made in Babylonia. Mr. Woolley, under the joint arrangements of the British Museum and the University of Pennsylvania, has discovered many objects of the greatest interest dating from five thousand years ago or longer. Many of these have been illustrated in this journal. Three talks will be given during July—"Excavations in Babylonia," "The Beginnings of History in Babylonia," and "Ur of the Chaldees."

On June 30, between 9 p.m. and 10 p.m., the famous bells of Malines Cathedral will be broadcast for British listeners. The B.B.C. announce that the ringing of the bells will be picked up by a microphone placed in the Market Square at Malines, and conveyed by telephone wire to Brussels, broadcast from there, and received by the B.B.C. on a portable set somewhere in Essex or Kent. The result of this reception will then travel by telephone line to the London Broadcasting Station, and be transmitted simultaneously from all British stations.

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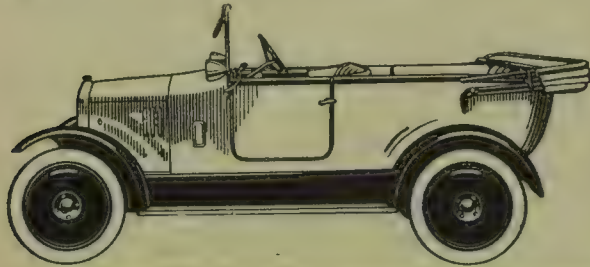
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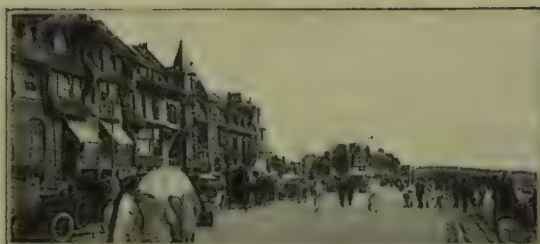
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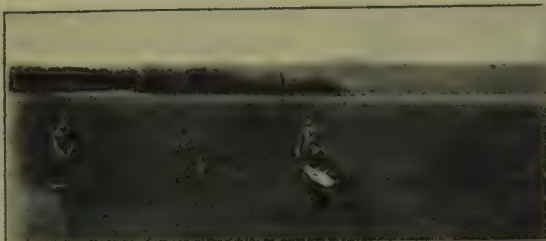
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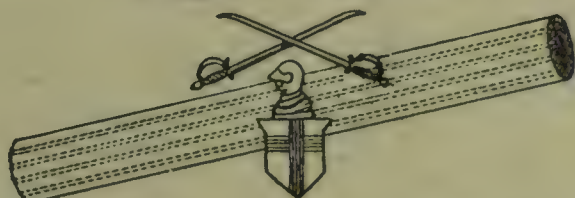
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THE CHRONICLE OF THE CAR.

The Six Days' Trial. The awards in the recent R.A.C. Small-Car Trial have now been issued, and are in many respects quite interesting. The various awards are as follows:

CLASS B. (Cars costing between £130 and £170.)	CAR.	DRIVER.	AWARD.
	Trojan	D. Bowden	Gold medal.
	Trojan	B. Woodhouse	Silver medal.
CLASS C. (Cars costing between £170 and £205.)			
	Rhode	B. Alan Hill	Gold medal.
CLASS D. (Cars costing between £205 and £240.)			
	Rhode	C. Gray	Gold medal.
	Gwynne	J. F. Deverill	Silver medal.
CLASS E. (Cars costing between £240 and £275.)			
	Gwynne	D. Chinery	Gold medal.
	Lea-Francis	H. E. Tatlow	Silver medal.
CLASS F. (Cars costing between £275 and £350.)			
	A.C.	V. Bruce	Gold medal.
	Galloway	V. E. Leverett	Silver medal.
CLASS G. (Cars costing over £350.)			
	Palladium	H. F. Smallwood	Gold medal.
	Lagonda	W. H. Oates	Silver medal.



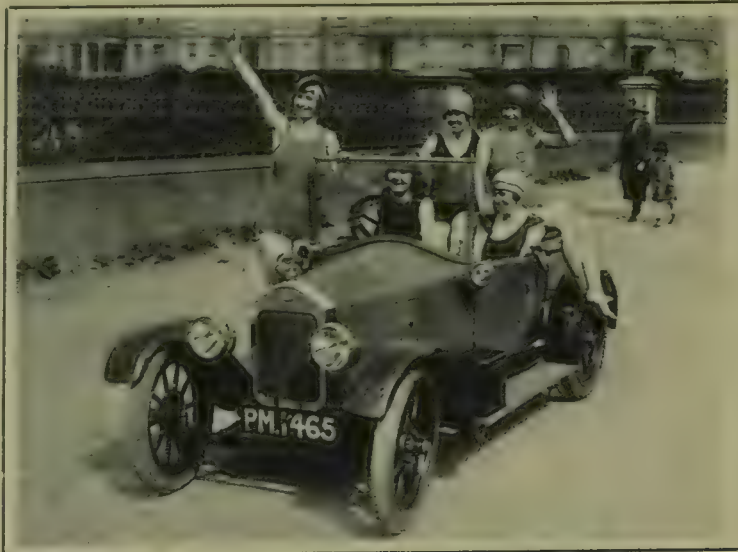
ON THE BORDER BETWEEN ENGLAND AND WALES: A 14-H.P. ALL-WEATHER ANSALDO, WITH REX MUNDY AT THE WHEEL, AT CHIRK BRIDGE. Chirk, near Llangollen, is in Denbighshire, on the borders of Shropshire. Rex Mundy was the winner of a challenge shield in the recent London-to-Holyhead trial.

SPECIAL AWARDS.

	CAR.	DRIVER.
Daily Chronicle Cup	Gwynne	D. Chinery.
The Autocar Cups	Trojan	D. Bowden.
	Rhode	Alan Hill.
Special Gold Medal	Lea-Francis	H. E. Tatlow.

The decision of the judges to award the *Daily Chronicle* Cup for the best performance in the trial to the Gwynne seems to show how easily rules, no matter how carefully drafted, may result in decisions which, while they adhere to the letter, may be quite controversial. The Gwynne is an astonishingly good little car—I have handled it on the road, and have been greatly impressed by its performance; but it actually finished the trial with a broken spring-leaf and a fractured shock-absorber arm, yet gained premier award at the expense of other cars which finished with an absolutely clean sheet. Under the somewhat complicated system of marking, each car was debited a mark for each 1½d. worth of petrol, and one mark for every four fluid ounces of oil consumed. The Gwynne used rather more than eighteen gallons of petrol against the twenty-three gallons of its nearest competitor, while the cost of replacing the broken parts did not amount to the difference in running cost. On the whole, I am rather inclined to agree with the system under which the award was made, because, after all, what interests the owner most is total

cost of running and maintaining a car, always provided that, under the head of maintenance and repairs, the latter are simple and do not entail the car's being out of use for days at a time. If, let us say, one car costs £100 per annum to run—this figure including the cost of replacing small parts which wear or break—while another costs £110 for actual running costs, yet no replacements are needed,



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the former is, in terms of cash, the better investment. What the R.A.C. set out to discover was the most economical car in use, and on this basis the award is perfectly correct. It is being queried, but I think wrongly. If anybody objects, the figures are before him, and he has only to make his own assessment of comparative performance to assist him in making a choice. He may also reflect that no set of rules was ever perfect.

[Continued overleaf.]



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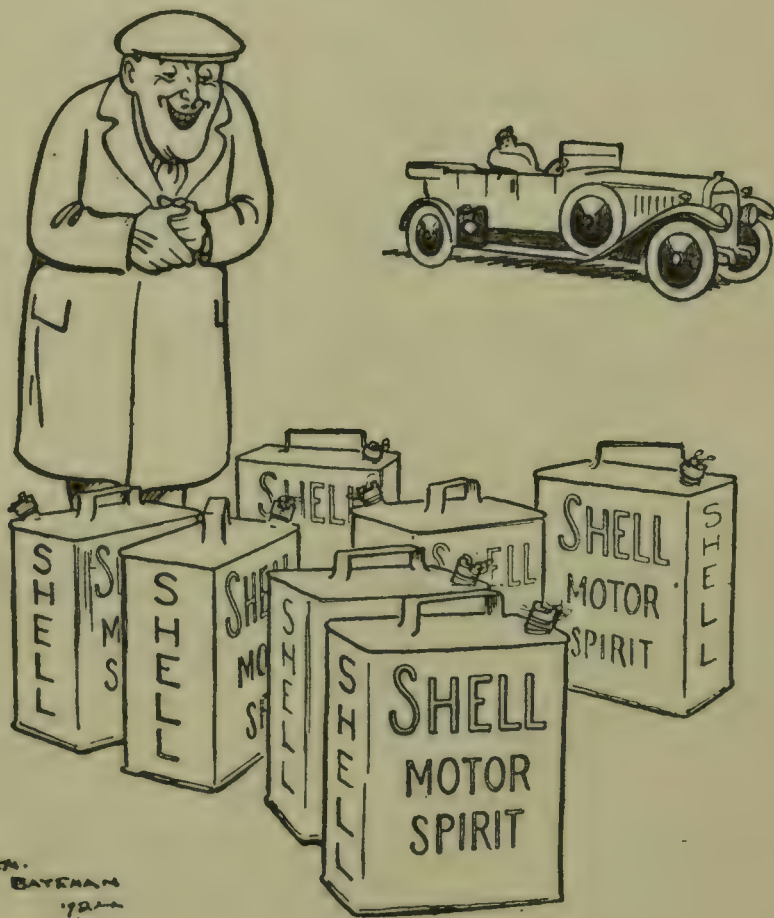
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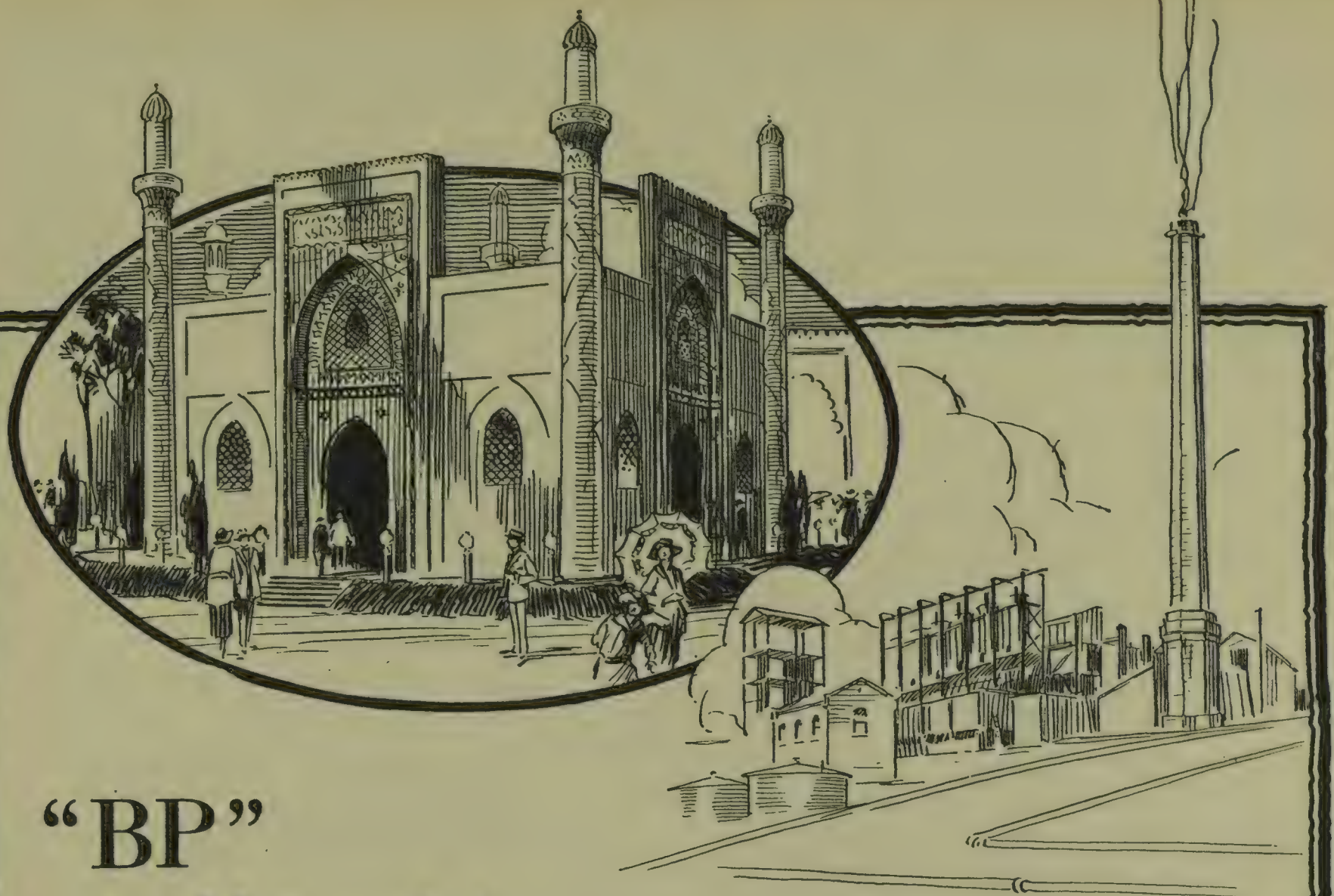
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(Continued.)

**The Crossley
"Fourteen."**

Shortly before the last Motor Show I had a Crossley "fourteen" placed at my disposal for a week-end, and soon afterwards recorded my impressions, which I recollect were altogether favourable. Last week Messrs. Crossley Motors asked me again to try this model, which has been considerably improved in the meantime. I suppose I covered about a couple of hundred miles in the three days—not a great distance, it is true, but quite enough to be able to get to know all I wanted about the car. I must say I like it greatly. The engine pulls very well indeed, and is very flexible, with a speed range on "top" of from about six miles an hour to well over fifty. It pulls exceptionally well at low speeds when ascending that kind of gradient which is nearly too stiff for top, yet hardly calls for a change down to a lower gear. When the latter is called for, one discovers that the gears are comparatively quiet, while the ratios are very well spaced out—as too often they are not. One point which has always impressed me about the Crossley models is the delightfully easy steering, which makes it possible to drive all day without feeling the slightest sense of that fatigue which is so often induced by cars whose steering is on the heavy side, and with which one is constantly struggling, as it were. I have found that all the Crossleys I have tried since the war have just the same light, easy feeling under the hand, a feeling which would compensate for quite a number of minor drawbacks.

Not that this latest "fourteen" has any that I could discover. Long experience makes one very

critical, while, at the same time, it does teach one that cars have to be judged on their merits in the class to which they belong. What I mean by that is that you cannot compare with justice the car costing a couple of thousand pounds with that which you can buy for two hundred—all cars have to be taken in their relation to others in the class for power and price. In its class, then, I place this Crossley model very far up. It is a really good car with some excellent points of its own. I have already spoken about its efficiency and its steering. Another appealing point is its brakes, which are really most efficient. I have tried cars costing twice the money, whose brakes were nothing like as good. As an all-round car, whether for pleasure or business, for short journeys or for long tours, I do not hesitate to say that the Crossley very adequately fills the requirements of the motorist who looks to the car of about 14 h.p. to fulfil them.

**Fire at a Big
Oil Depot.**

A recent outbreak of fire in the office of the Anglo-American Oil Company's Birkdale depot, Southport, would undoubtedly have resulted in serious damage to the town had it not been for the excellent construction of the depot, which prevented the flames reaching either the filling house or the main tanks. There were 16,000 gallons of Pratt's spirit and 12,000 gallons of paraffin in the tanks, and the company have cause to congratulate themselves on having planned and constructed their depot in such a way that disaster was averted. The office itself was completely gutted.

**The McKenna
Duties.**

Quite a number of importers of foreign, and particularly American, cars write to say that the proposed abolition of these duties will make little difference in the prices of their cars. Most inform me that they are arranging to make a refund of any difference in the price paid now and any reduced prices which may come into operation when the duties have disappeared. Willys-Overland are arranging a scheme of this kind, as are also the Ford Company.

W. W.

"The Royal Academy Illustrated" (Walter Judd, Ltd., 2s.) for this year, is now on sale and, as usual, offers a splendid pictorial review of the Burlington House exhibition. The reproductions are excellent, and the selection of pictures illustrated includes nearly all the most interesting works of art exhibited. The frontispiece this year is, naturally, the much-discussed portrait of the King by Charles Sims, R.A.; and other portraits reproduced include Gerald Kelly's paintings of Viscount Cave and Lady Berwick; two of the Munnings equestrian portraits, and the John picture of Princess Antoine Bibesco; the Duke of Westminster by Orpen, and many others. The subject pictures in the "Royal Academy Illustrated" include Sir John Lavery's "The House of Commons, 1924," and Mr. W. Russell Flint's "The Lemnians,"—a picture of special interest, as the artist is one of the new A.R.A.s—many of the best landscapes exhibited, and a good selection of the sculptures.



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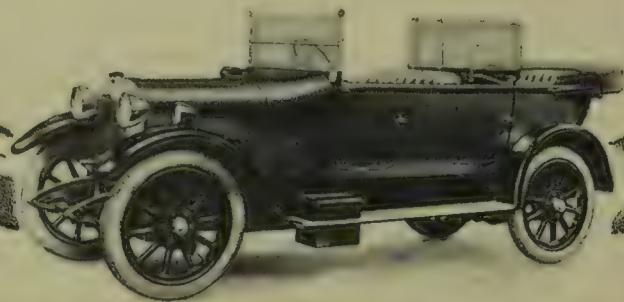
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An extract from "The Aeroplane" of May 22, 1924

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"Also, the durability and reliability shown by the Fairey seaplane and the Rolls-Royce engine (both of war-time design and largely of war-time production so far as material is concerned) under the stress of this continued work in tropical sun and rain have **established once more the reputation of English aircraft design and material in the esteem of the aeronautical authorities of foreign nations**, a reputation which must have been considerably shaken by the meteoric success of M. d'Oisy."

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CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

E J GIBBS (East Ham).—We suppose we must congratulate you on your jubilee, although it is more than the half-way mark.

G PARBURY (Singapore).—The error to which you call attention was corrected in our issue following its appearance.

CONTRIO MERCANTIL (Seville).—There is something wrong with the position you submit. The Black King and a black Pawn are both placed on K 4th, and the solution given will not work. Can you not let us have a diagram?

BARON DE REUTER (Turin).—You gave as your solution of No. 3925, Q to B sq, and we pointed out where it failed. Your arguments in reply can only hold good if the Q is on Kt sq, which is, of course, the right solution. Problem No. 3931 cannot be solved by Q takes Kt. As regards other matters, we have passed your letter on to the proper quarter to deal with them.

I. W. CAFFERATA (Newark).—Thanks for the three-mover, which shall receive attention.

CHARLES H BARTLEY (Providence, R.I., U.S.A.).—If the problem you send is your own composition, and has not appeared elsewhere, we shall be pleased to give it publication.

JOHN RANSFORD (Clinton, Ontario).—Your study of our problems seems too casual to justify your trouble in writing or ours in replying. In 3930 if 1. — P to Q B 5th, 2. Kt takes P mates; and if 1. — K to K 2nd, 2. Q takes P mates. In No. 3928, 1. Kt to K 6th (ch) is met by Kt takes Kt, according to the problem we published.

HOWARD STAUNTON (Kolar Gold Fields, India).—We are sorry we are unable conveniently to go back so far as No. 3710; but if you send the position, we will endeavour to find a solution.

CHESS IN AMERICA.

Game played in the International Masters' Tournament, at New York, between Messrs. R. RETI and E. D. BOGOLUBOFF, to which was awarded one of the brilliancy prizes.

(Zukertort's Opening.)

WHITE (Mr. R.) BLACK (Mr. B.)
1. Kt to K B 3rd Kt to K B 3rd
2. P to B 4th P to K 3rd
3. P to K Kt 3rd P to Q 4th
4. B to Kt 2nd B to Q 3rd
5. Castles Castles
6. P to Kt 3rd R to K sq
7. B to Kt 2nd

White has now developed what is really a variant of the English opening into a double Fianchetto attack, and waits for opportunities.

7. Q Kt to Q 2nd
8. P to Q 4th P to B 3rd
9. Q Kt to Q 2nd Kt to K 5th

One of which is here afforded. The result of this move forces Black to break up his centre Pawns, and ultimately to leave his King seriously exposed.

10. Kt takes Kt P takes Kt
11. Kt to K 5th P to K B 4th
12. P to B 3rd P takes P
13. B takes P Q to B 2nd
14. Kt takes Kt B takes Kt
15. P to K 4th P to K 4th
16. P to B 5th

The strength of White's attack steadily reveals itself, and the

WHITE (Mr. R.) BLACK (Mr. B.)
tactical power of his Bishops becomes more and more felt.
16. B to K B sq
A fatal mistake, as the sequel shows. B to K 2nd would have saved the subsequent disaster.

17. Q to B 2nd P takes Q P
18. P takes P Q R to Q sq
19. B to R 5th R to K 4th
20. B takes P R takes P
21. R takes R B takes R
22. Q takes B R takes B
23. R to K B sq

It is instructive to study the positional value of each side at this point. With forces precisely equal in material strength, White's pieces are combined in effective union, while Black's are isolated from each other, without possible co-operation. The end comes, nevertheless, with dramatic suddenness.

23. — R to Q sq
24. B to B 7 (ch) K to R sq
25. B to K 8th Resigns.

Because by no possible defence can mate in three more moves be averted.

JOSEPH T BUNTING (Secane, Penn., U.S.A.).—Whatever your preliminary difficulties may be, you have a knack of always "getting there" at last. We are quite sure, however, the composer of the problem never dreamt he was setting so strenuous a task.

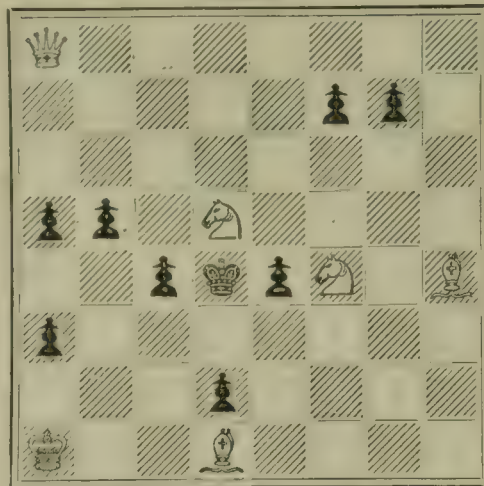
R W HILL (Melbourne).—Your usual accuracy in solving has failed you with No. 3926, but many experts made the same mistake. We shall report on your problems in our next column.

HORACE E McFARLAND (St. Louis, U.S.A.).—We regret we have had no room for any comments on the new notation you bring under our notice; but *cui bono*? You yourself have very concisely summed up the objections to the system, and why trouble to alter what is to us the mother tongue of chess?

We hope to report on a good many problems submitted for our acceptance in our next issue.

PROBLEM No. 3933.—By J. M. K. LUPTON.

BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3931.—By L. W. CAFFERATA.

WHITE BLACK
1. B to Q 8th Anything.
2. Mates accordingly.

A problem limited in range of ideas, but with one subtle and sufficient defence that gives it character. Not a few of our solvers have failed to notice this.

CORRECT SOLUTIONS OF PROBLEM No. 3924 received from R W Hill (Melbourne); of No. 3925 from R W Hill (Melbourne); of No. 3927 from Howard Staunton (Kolar Gold Fields, India), Horace E McFarland (St. Louis, U.S.A.), G Parbury (Singapore), and Gordon Fraser (Bloemfontein); of No. 3928 from H. H. the Maharana Sahab of Porbander, G Parbury (Singapore), Horace E McFarland (St. Louis), Gordon Fraser (Bloemfontein), and Howard Staunton (Kolar Gold Fields); of No. 3929 from Joseph T Bunting (Philadelphia); of No. 3930 from Rev. W Scott (Elgin), H Heshmat (Cairo), R S I (Cairo), and Rev. A D Meart's (Baltimore, U.S.A.); and of No. 3931 from J M K Lupton (Richmond), Rev. W Scott (Elgin), E M Vicars

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The death is announced from New York of Mr. G. E. Carpenter, in his eightieth year, who was once one of the foremost problem-composers in the United States. His chief claim to distinction, however, is that it was largely due to his efforts that problem-composition became subjected to the rules and regulations which definitely fixed its standards, and gave the art an organic unity it did not previously possess. During the 'seventies of the last century he was the first to undertake an active campaign against the admission of duals in solutions; and his trenchant criticism proved so triumphant that within two or three years no more fatal flaw could be urged against a problem than the possession of such defects. Much has happened since then in which he had no part; but due credit must be given to him as a pioneer in that work of constructive criticism by which the modern problem has been moulded and developed.

THE BOOKSELLER'S WINDOW.

STILETTO. By ERNEST GOODWIN. (Collins; 7s. 6d. net.)

The scene of this novel, which purports to be the history of an old stiletto in a modern Englishman's collection, is laid in Venice, in that decadent period when she was losing her hold over "the gorgeous east," and libertinage was rampant in the city. "Into this whirl of debased pleasure a girl-wife was plunged. . . . Her husband kept the pack [i.e., of her pursuers] off, but from two quarters threatened danger. The son of the Doge had marked her down. A beautiful youth (more dangerous still) knelt before her as to the divinity, adoring, idealising." The plot moves to a grim climax when all four—the husband, the wife, and her two lovers—are gathered one night under the same roof. For the purposes of fiction, the stiletto may be quite as effective a weapon as the sword.

MONSIEUR DESPERADO. By JOHN MELBURY. (John Murray; 7s. 6d. net.)

This is an exciting cloak-and-sword romance of the days of Cardinal Richelieu, and it gives a vivid picture of Parisian life during the early days of his ministry. The hero is an engaging adventurer of the type which many stories of seventeenth-century France have made familiar in modern fiction. Love, intrigue, and fighting are the ingredients of an adventurous tale which is a good example of its kind, and no one will be surprised to find that, in the end, "beauty subdues the beast."

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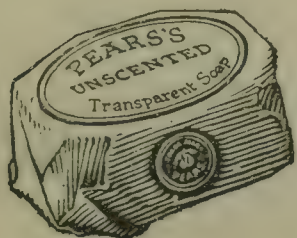
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THE PLAYHOUSES.

"THE MASK AND THE FACE," AT THE CRITERION.

THAT delightful comedy, which Mr. C. B. Fernald has adapted from the Italian under the title of "The Mask and the Face," and recently produced at Everyman's, is now given a chance of making a wider appeal at the Criterion, and happily Miss Athene Seyler, whose primacy among English comédiennes can only be challenged by Miss Marie Tempest, is still available to impersonate the roguish Countess who attends her own funeral, and so makes her "play-boy" husband ridiculous. That husband, you may remember, pretended to have killed his wife for reasons of jealousy, stood his trial as a murderer, and was made a popular hero on acquittal. In the hour of his triumph, amid the solemnity of the obsequies, his supposed victim comes back from Paris and tumbles the braggart from his pedestal. Mr. Brember Wills, Mr. Michael Sherbrooke, and Mr. Cellier, replacing Mr. Franklin Dyall, all catch the true spirit of comedy. But it is Miss Seyler's accomplished and unflagging virtuosity which gives the play its charm and makes it the best light entertainment we can boast of just now in London.

A YOUNG JULIET AT LAST.

Too long we have accustomed ourselves to the idea that no actress was capable of playing Juliet until she was too old to look the part, with the consequence that no modern presentation of Shakespeare's tragedy of young love has ever as a rule been satisfactory, and we have almost come to reconcile ourselves to the inevitable lack of illusion, and learnt the

trick of listening to the music of the immortal duets with eyes close-shut on the instruments. With Mr. Barry Jackson's revival of "Romeo and Juliet" at the Regent, that unhappy tradition has at length been thrown overboard: here, to our joy, we have youth interpreting the ardours and transports of youth, and the gain is immense. It is much to be able to contemplate a Juliet who looks and acts and speaks like the girl, like the child just budding into adolescence, of the playwright's conception. It is a rarer pleasure still to have the speeches of the Balcony Scene and the bridal morn delivered with adorable felicity by a young couple who seem to catch the very accents of nature, and to suggest without strain the language of untutored passion. For this effect we have to thank primarily the beautiful art of Miss Gwen Ffrangcon-Davies, an ideal Juliet in what matters most of all—the indication of childish ingenuousness and sincerity. This Juliet is just a simple, unaffected girl as she thinks aloud on the balcony, and she is candour itself in her response to love. And the Romeo of Mr. John Gielgud is a fit match for such a Juliet. A little awkward in appearance at his first entry, perhaps because of his youth, he wins grace and warms up under the influence of his partner, so that his share in the lyrical antiphons has hardly less eloquence and fervour than her own. This pair can touch the note of pathos as well as of romance; both are at their best in their scenes of grief over the sentence of banishment pronounced on Romeo; and the Juliet's emotional strength carries her far enough to permit her to handle the Potion Scene with marked success. Neither the new Romeo, however, nor the new Juliet can reach as yet the tragic possibilities of their rôles; they were least

impressive in the culminating moments of the play; but for once we have had youth in its right place, and, oddly enough, the Juliet and her Romeo score almost by themselves in this revival, the only outstanding performance, apart from theirs, being the Friar Laurence of Mr. Campbell Gullan. Miss Barbara Gott's Nurse was a sound performance, but had less humour than might have been expected; and Mr. Scott Sunderland's Mercutio was noisy rather than gay, theatrical instead of being spontaneous. A plain setting, throwing up the colour of the costume, served.

"THE PUNCH BOWL," AT THE DUKE OF YORK'S.

Have you heard it said: "Too many cooks spoil the broth"? Don't believe it—at any rate of revue, or at any rate of the new revue at the Duke of York's, which is styled "The Punch Bowl." An amazing number of authors is credited with having had a finger in this bowl, and, far from ruining the mixture, they have made it uniformly appetising. The score is charming, and, apart from a "Punch and Judy" mime-ballet, which is lengthened out a little too much, the show is a succession of short, bright turns that have the appearance of ending all too soon. Mr. Alfred Lester, whether interfering with the footlights or burlesquing an Apache dancer, or being hypnotised into love, is as screamingly funny as ever. Mr. Billy Leonard seconds his brother comedian admirably. Miss Gwen Farrar and Miss Norah Blaney have turns which will delight their admirers. And it is interesting to watch Miss Hermione Baddeley in the new atmosphere of revue; she cannot hide her talents even there; but she shines more in "straight" acting than in burlesque.



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result will be advertised in the *Daily Mail* on September 30.

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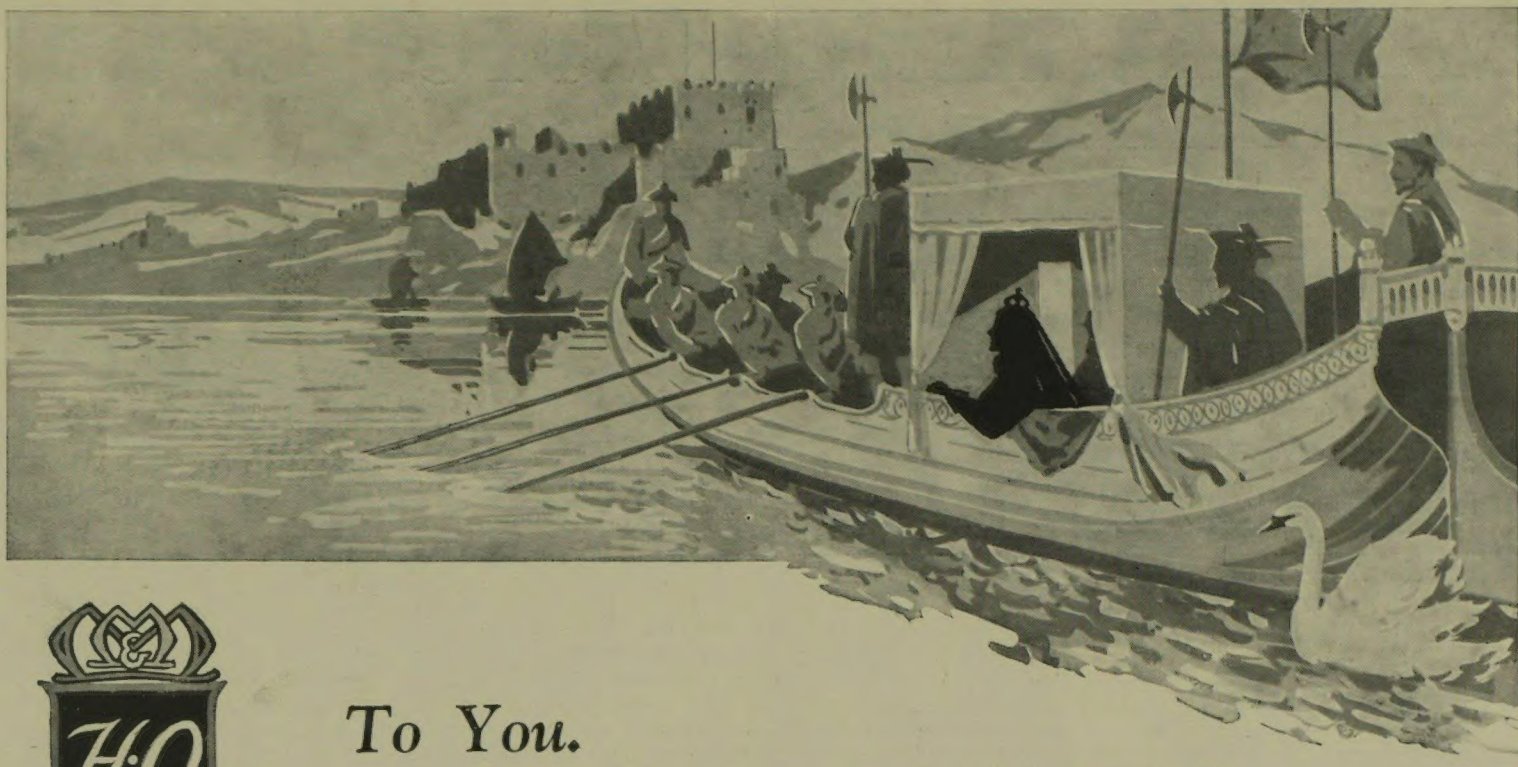
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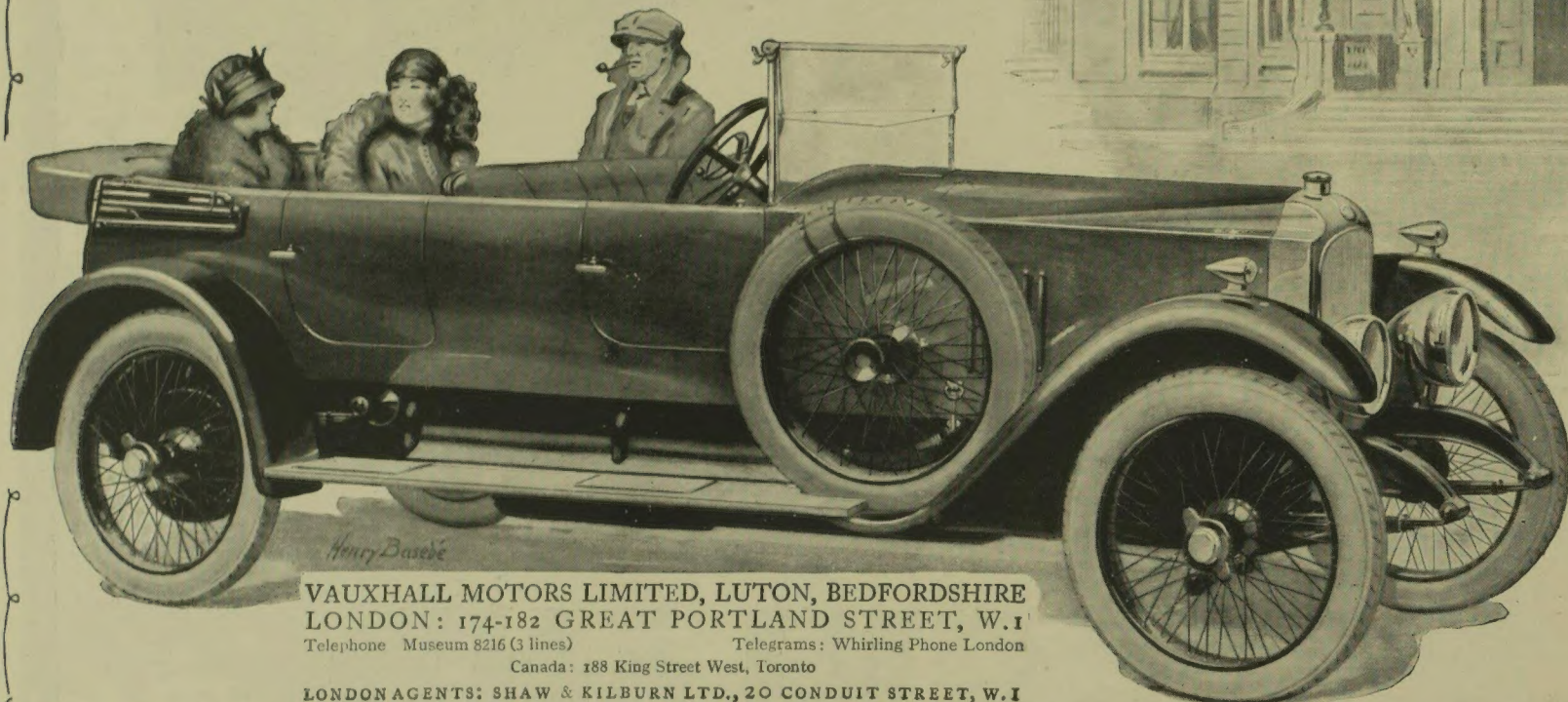
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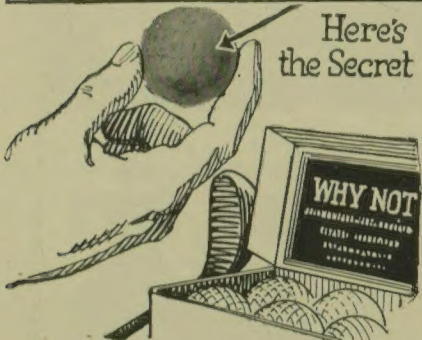
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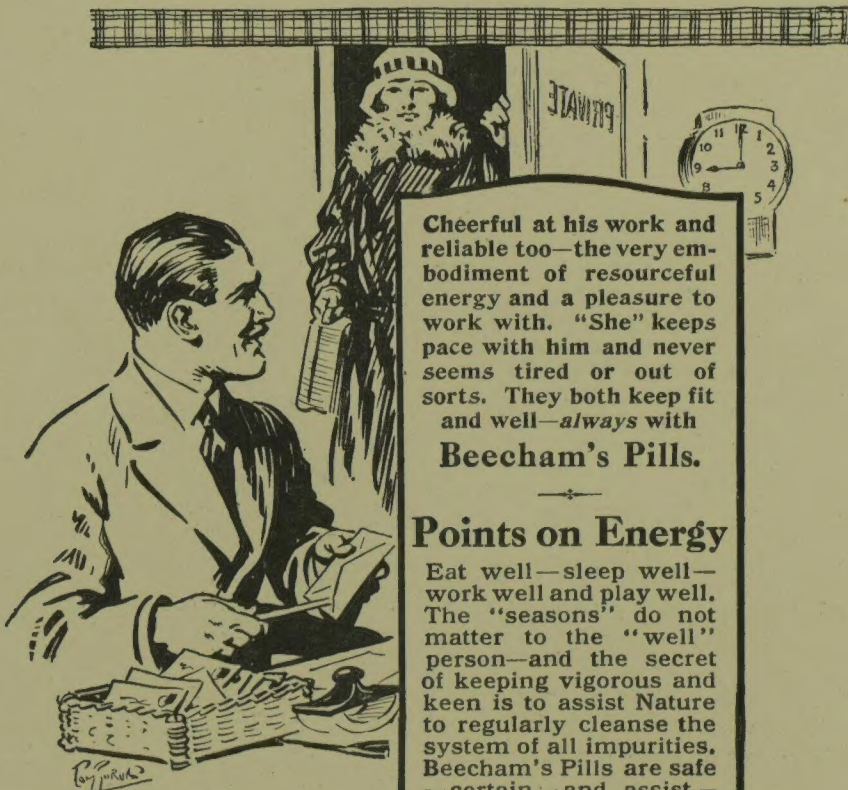
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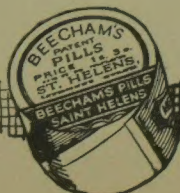
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4. The Illustrated INSTRUCTION BOOK of "Harlene Hair-Drill," which gives you the secrets of hair-health and beauty as revealed by the world's leading authority on the hair—secrets which your knowledge and use of will cultivate and preserve a splendid head of hair for the whole of your life.

Hair Looks Nearly Twice as Plentiful.

See how after the very first trial of the liquid sunshine of "Harlene" (according to the interesting "Hair-Drill" instructions) your hair looks nearly twice as plentiful—due to the action of "Harlene" in making every hair elastically "independent" of clinging together in a clammy embrace. All these beauty possibilities you can try upon your own hair at not a penny cost for materials or instructions. You are offered—and you are therefore entitled to—one of the 1,000,000 HAIR HEALTH & BEAUTY OUTFITS.

No woman can afford to neglect such a precious adjunct to her toilet as "Harlene-Hair-Drill," which the most beautiful Society Queens and Stage Stars all use to-day as the *sine qua non* of hair loveliness and beauty. If such fastidious women commend it, who among women can afford to neglect it or regard the Free Gift Offer, made here and now, with indifference?

"Harlene" for Men Also.

Every man desires to preserve a fresh, smart, crisp appearance, and in this respect the care of the hair is essential. As already stated, the Free Gift Offer made in this announcement is open to every man, and they will find this two-minutes-a-day "Harlene-Hair-Drill" a delightfully pleasant and beneficial toilet exercise.

After a Free Trial you will be able to obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d.,

and 4s. 9d. per bottle; "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders, 1s. 6d. per box of seven shampoos (single packets 3d. each); and "Astol," for Grey Hair, at 3s. and 5s. per bottle; from Chemists and Stores all over the world.



A HEALTH-AND-BEAUTY "TEST" FOR YOUR HAIR.

Read this article for instructions for an interesting test to see if your hair is full of "The Sunshine of Health."

SPECIAL NOTICE TO THE GREY-HAIRED.

If your hair is Grey, Faded, or quickly losing its Colour, you should try at once the wonderful new liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene Hair-Drill" parcel—i.e., 6d. stamps in all—when, in addition to the splendid 4-Fold Gift described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.

THE COMPLETE OUTFIT FREE



"HARLENE" GIFT COUPON

Detach and post to EDWARDS' HARLENE, LTD. 20, 22, 24 & 26, Lamb's Conduit St., London, W.C.1

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit as announced. I enclose 4d. in stamps for postage and packing to my address.

(Illustrated London News, 7/6/24.)

NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this Coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "ASTOL" for Grey Hair will also be sent you.